śrī guru gauraṅgau jayataḥ

ŚRĪ GOVINDA LĪLĀMṚTA

The Eternal Nectarean Pastimes of Śrī Govinda

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Translated by Advaita dāsa

Chapter One:

Niśānta-līlā
(Pastimes At The End of Night)

śrī govindaṁ vrajānanda sandohahānanda mandiram
vande vṛndāvanānandaṁ śrī rādhāsaṅgananditam (1)

AUSPICIOUS INVOCATION:

Obeisances unto Śrī Govinda, the abode of transcendental bliss in Vraja and the forest of Vṛndāvana, who finds happiness in Śrī Rādhā's company! (1)

yo'jñānānanda mattaṁ bhuvanaṁ
kṛpālur ullāghayann apyakarot pramattam
svaprema sampat sudhayādbhutehaṁ
śrī kṛṣṇa caitanyam amuṁ prapadye (2)

I take shelter of Śrī Kṛṣṇa Caitanya, the wonderfully compassionate Lord, who cured the world from its intoxicating madness of ignorance, maddening it instead with the nectar-treasure of love of Himself.

śrī rādhā prāṇabandhoś caraṇa
kamalayoḥ keśa śeṣādyagamyā
yā sādhyā prema sevā vraja
caritaparair gāḍha laulyaika labhyā
sā syāt prāptā yayā tāṁ
adhunā mānasīm asya sevāṁ

bhāvyāṁ rāgādhvapānthair vrajam
anucaritaṁ naityikaṁ tasya naumi (3)

I offer my obeisances to the eternal pastimes of Śrī Rādhā's heart's friend in Vraja (Śrī Kṛṣṇa), the service of whose lotus feet is the highest goal of devotional service, and is only attainable through intense sacred greed. This is unattainable even by Lord Brahmā, Lord Śiva or Ananta Śeṣa. Now I will describe this mentally performed service which is practised by devotees that travel on the path of sacred passion. (3)

kuñjād goṣṭhaṁ niśānte praviśati kurute dohanānnāśanādyāṁ
prātaḥ sāyaṁ ca līlāṁ viharati sakhibhiḥ saṅgave cārayan gāḥ
madyāhne cātha naktaṁ vilasati vipine rādhayāddhāparāhne
goṣṭhaṁ yāti pradoṣe ramayati suhṛdo yaḥ sa kṛṣṇo'vatān naḥ (4)

SUMMARY OF THE EIGHTFOLD DAILY PASTIMES:
May Śrī Kṛṣṇa, who daily returns from the *kunjas* to the meadows at the end of night, who milks the cows in the morning and evening, and who eats then also, who plays with Śrī Rādhikā and Her girlfriends at noon and at night, who returns to His village in the afternoon and who pleases His wellwishers in the evening, protect us!

yat pītaṁ śrutivāṅ manobhir aniśaṁ tṛṣṇāpradaṁ tvadbhutaṁ
saṁsārāmaya hāryapi praṇayajonmādāndhya mohādikṛt
śaśvac carvitam eva bhūri rasadaṁ dehādi hṛt puṣṭidaṁ
taj jīyād amṛta spṛhā haram idaṁ govinda līlāmṛtam (5)

All glories to Śrī Govinda Līlāmṛta, the immortal nectar pastimes of Śrī Govinda, that defeats the nectar of the demigods, or the desire for liberation, constantly bestows a wonderful thirst to the ears, words and mind whenever it is drunk, that cures the disease of material life, yet produces delusions and blindness of loving intoxication, and gives inexhaustible relish, even if it is consumed again and again, nourishing even the body. (5)

apaṭur ati taṭasthas tuccha buddhyām apātraḥ puru
rasakalanecchuḥ kṛṣṇalīlāmṛtābdheḥ
niravadhi hi tad antaḥ krīḍatāṁ vaiṣṇavānāṁ
kim u na hi bhavitāhaṁ hāsya hetur garīyān (6)

Won't I be the cause of great laughter for Vaiṣṇavas that always play in the nectar-ocean of Śrī Kṛṣṇa's pastimes? For even though I am incompetent, mediocre, unintelligent and unqualified, I desire to relish and describe that nectar! (6)

śrī rūpa san naṭa vikāśita kṛṣṇalīlā
lāsyāmṛtāpluta dhiyāṁ vraja vaiṣṇavānām
hāsa prakāśanakarī pramada pradā vāṅ
mandasya me bhavatu bhaṇḍatarasya yadvat (7)

The minds of the Vaiṣṇavas of Vraja are immersed within the nectar-ocean of Kṛṣṇa's pastimes, that has been revealed in the great dramas composed by Śrīla Rūpa Gosvāmī. May the lowly words of a great clown like me give them laughter and joy!

tad vāg visargo janatāgha viplavo
yasmin pratītyādi sad uktinoditaḥ
mando'pi govinda vilāsa varṇanai
mandāṁ giraṁ svāṁ vidadhe sadādṛtām (8)

Although I am dull minded my lowly words about the Lord's pastimes will be liked by the saints, since it is said (in Śrīmad Bhāgavata 1.5.11) that every word about the Lord's activities, though imperfectly composed, will destroy the sins accumulated by mankind. Thus I will now begin to describe the eternal nectarean pastimes of Govinda....

mad āsya maru sañcāra khinnāṁ gāṁ gokulonmukhīm
santaḥ puṣṇantvimāṁ snigdhāḥ karna kāsāra sannidhau (9)

May the saints give a place on the shore of the lake of their ears to nourish this cow (text) of mine, which is heading towards Gokula, but is vexed by wandering over the desert of my mouth!

rātrānte trasta vṛnderita bahubi ravair bodhitau kīra sārī
padyair hṛdyair api sukha śayanād utthitau tau sakhībhiḥ
dṛṣṭau hṛṣṭau tadātvodita rati lalitau kakkhaṭī gīḥ saśaṅkau
rādhākṛṣṇau satṛṣṇāv api nija nija dhāmnyāpta talpau smarāmi (10)

SUMMARY OF THE DAWN-PASTIMES (3.24-6.A.M):
I remember Rādhā and Kṛṣṇa at night's end, as They are awakened by various sounds of the parrots that are sent by Vṛndā- devī and that cause Them to rise from Their pleasure-bed by reciting different pleasant and unpleasant poems to Them. They are joyfully witnessed by Their girlfriends as They are tired of love-making and They become afraid of the words of the old she-monkey Kakkhaṭī, so They leave for Their individual homes, although They are still thirsty for more love, and go to bed.

niśāvasānaṁ samavekṣya vṛndā
vṛndaṁ dvijānāṁ nija śāsanastham
niyojayāmāsa sarādhikasya prabodha
ārthaṁ madhusūdanasya (11)
āsan yad arthaṁ prathamaṁ dvijendrāḥ
sevā samutkaṇṭha-dhiyo'pi mūkāḥ
vṛndā nideśaṁ tam avāpya harṣāt
krīḍā nikuñjaṁ paritaś cukūjuḥ (12)
drākṣāsu sāryaḥ karakeṣu kīrāḥ
jaguḥ pikībhiś ca pikā rasāle
pīlau kapotāḥ priyake mayūrāḥ
latāsu bhṛṅgā bhuvi tāmracūḍāḥ (13)

Seeing the end of the night Vṛndā ordered Her birds to awaken Rādhikā and Madhusūdana. Although from the begin-

ning They were eager to serve by singing, the parrots remained silent on Vṛndā's order. Now they joyfully surrounded the bower and startled cooing. The parrot girls sang in the grapevines, the male parrots in the pomegranate-trees, the cuckoos with their mates in the mango-trees, the pigeons in the Pilu-trees, the peacocks in the Kadamba-trees, the bees buzzed in the vines and the cocks started cooing on the ground.

tathālivṛndaṁ makaranda lubdhaṁ
ratīśitur maṅgala kambu tulyam
praphulla vallīcaya mañjukuñje
juguñja talpīkṛta kañja puñje (14)
jhaṅkṛtim aṅgīkurute rati maṅgala jhallarīva govindam
bodhayituṁ madhumattā madhupītatir udbhaṭānandā (15)

Then a swarm of bees, greedy after honey, began to hum like Cupid's auspicious conch in the charming arbour which was full of blooming vines and had a bed of lotus flowers. A swarm of joyful bumblebee-girls, intoxicated by honey, hummed like Cupid's auspicious cymbals to awaken Govinda.

pikaśreṇī manojasya vīṇeva vyakta pañcamam;
ālalāpa svaraṁ tāraṁ kuhūr iti muhur muhuḥ (16)
rati madhura vipañcī nādabhaṅgīṁ dadhānā
madana mada vikūjat kānta pārśve niṣaṇṇā
mṛdula mukula jālāsvāda vispaṣṭa
kaṇṭhī kalayati ca rasāle kākalīṁ kokilālī (17)

A flock of cuckoos repeatedly sang *ku-hu* in the fifth note like Cupid's Vīṇā, and the cuckoo-girls sat next to their intoxicated husbands in the mango-trees, relishing the soft mango-pits and sweetly singing with clear voices like Rati's sweet Vipañcī-Vīṇā. (16-17)

vidrāvya gopī dhṛti dharmacaryā
lajjā mṛgīr māna vṛkeṣvamarṣī

kapota ghutkāra miṣeṇa śaṅke
garjjatyayaṁ kāma tarakṣu rājaḥ (18)

Has the king of hyenas called Cupid alarmed the does of the *gopīs'* patience, moral conduct and fame? Becoming angry at the tigers of their proud pique he roars at them with the sound of the cooing pigeons.

rādhā dhairya dharādharoddhṛti vidhau ke'nye samarthā vinā
kṛṣṇaṁ kṛṣṇa sumatta kuñjara vaśīkāre'pyalaṁ śṛṅkhalāḥ
anyāḥ kāḥ vṛṣabhānujām iha vinā dhanyām itīvādṛtāḥ
kekāḥ kiṁ samudīrayantī śikhinas tau bodhayantaḥ prage (19)

Whilst awakening Rādhā and Kṛṣṇa in the morning, the peacocks called out *ke kā*, as if asking who (*ke*) other than Kṛṣṇa can lift the mountain of Rādhā's patience and what other lady (*kā*) than the very fortunate daughter of king Vṛṣabhānu, though they may be very beautiful, can chain down and control the maddened elephant Kṛṣṇa. (19)

hrasva dīrgha plutair yuktaṁ ku kūkūkū iti svaram;
kukkuṭo'pyapaṭhat prātar vedābhyāsī baṭur yathā
atha pakṣiṇāṁ kalakalaiḥ prabodhitāv
api tau mitho'vidita jāgarau tadā
niviḍopagūhana vibhaṅga kātarau
kapaṭena mīlita dṛśāvatiṣthatām (21)
atha tau sphurat kanaka piñjara
sthitā vṛṣabhānujāti dayitā supaṇḍitā
avadan niśā nikhila keli sākṣiṇī
gṛha sārikāpyuṣasi mañjubhāṣiṇī (22)

The cocks also cried *ku kū kū kūū* with short, long and intermediate vowels, like a *brāhmaṇa* boy reciting the Vedas. Then, although the birds were calling Them with their warbling, Rādhā and Kṛṣṇa, unaware of Each other being awake and upset

at the anticipation of breaking Their tight embrace, pretended to sleep with Their eyes closed. One very learned *śārikā* (parrot girl) named Mañjubhāṣiṇī, who witnessed Rādhā and Kṛṣṇa's entire night pastime and who was very dear to Vṛṣabhānu's daughter, addressed Kṛṣṇa, sitting in a golden cage:

gokula bandho! jaya rasa sindho!
jāgṛhi talpam! tyaja śaśikalpam!
prītyānukūlaṁ śrīta bhuja mūlāṁ
bodhaya kāntāṁ ratibhara tāntām (23)

"O Friend of Gokula! Glory to You, O ocean of *rasa*! Please arise from Your moon-like bed! Awaken Your lover, who took shelter of Your arms and who is tired of lovemaking!"

udayaṁ prajabodayam etyaruṇas
taruṇī nicaye sahajākaruṇaḥ
nibhṛtaṁ nilayaṁ vrajanātha tatas
tvarito'ṭa kalinda sutā taṭataḥ (24)

"O Lord of Vraja! The morning sun, who is naturally unkind to young girls, is swiftly rising! Leave the bank of the Yamunā and quickly return to Your bedroom!" (24)

kamalamukhi vilāsāyāsa gāḍhālasāṅgī
svapiṣi sakhi niśānte yat tavāyaṁ na doṣaḥ
dig iyam aruṇitaindrī kintu paśyāvirāsīt
tava sukham asahiṣṇuḥ sādhvi candrāsakhīva (25)
yātā rajanī prātar jātaṁ sauraṁ
maṇḍayam udayaṁ prāptaṁ
saṁprati śītala pallava śayane
rucim apanaya sakhi paṅkaja nayane (26)

O lotus-eyed friend (Rādhike)! Now You enjoy Your sleep after so much endeavour in lovemaking. You are not at fault

in that, O chaste girl, but look, the rising sun reddens the eastern sky, unable to tolerate Your happiness like Your rival *gopī* Candrāvalī! O Lotus-eyed friend! The night is over, the morning has come! The sun has risen! Arise now from Your nice bed of cool leaves!" (25-26)

kṛṣṇānurāga garimātha vicakṣaṇākhyaḥ
kīro'ti dhīramatir udbhaṭa vāg variṣṭhaḥ
dīpta prasanna madhurākṣara saṅgha hṛdyāṁ padyāvalīṁ
paṭhati mādhava bodha dakṣām (27)
jaya jaya gokula maṅgala kanda vraja
yuvatītati bhṛṅgyaravinda
pratipada vardhita nandānanda
śrī govindācyuta nataśanda (28)
prabhātam āyātam aśeṣa ghosa
tṛṣārta netra bhramarāravinda
gariṣṭha bhūyiṣṭha viśiṣṭha niṣṭhaṁ
goṣṭhaṁ pratiṣṭhasva daviṣṭam iṣṭam (29)

Then Vicakṣaṇa, a male parrot who was very attached to Kṛṣṇa, very calm by nature and very eloquent, recited a series of verses full of clear and sweet syllables that were suitable for awakening Mādhava: "Glory glory to You, O source of auspiciousness of Gokula, lotus for the bee-like girls of Vraja! O Govinda, O infallible One! You increase Nanda's joy at every step and delight the surrendered souls!" (28) "O Lotus for the thirsty bee-like eyes of the people of Vraja! Morning has broken! Swiftly return to Your abode in the meadows, which is affectionately served by Your relatives and superiors! If not, You may be embarrassed by them!"

sarasija nayanenaṁ vyakta rāgātiraktaṁ dig iyam udayaṁ
aindrī paśya vīkṣyārurukṣum
ghana ghusṛṇa viliptevoḍha raktāmbarāsīd
iha nibhṛta nikuñje kṛṣṇa nidrāṁ jahīhi (30)

vidhunā sahitā savituś cakitā
rajanī vanitā calitā tvaritā
anayā samayā priyayā tvarayā
sahitaḥ saritas taṭato'ṭa tataḥ (31)
ekaṁ prācyām aruṇa kiraṇa
pāṭalāyāṁ vidhatte cakṣuḥ kānte
tvaritam aparaṁ dūrage cakravākī
śaṅkākrāntās taru kuharagā mūkatāṁ yānti ghūkāḥ śaṅke
bhāsvānudayam udagat kṛṣṇa nidrāṁ jahīhi

"O lotus-eyed One! Look! The eastern horizon, seeing that the red morning sun wants to rise, looks like a wife wearing a bright red dress (as is worn by a wife whose body is anointed with *kuṅkuma*, as she expects her husband home). So give up Your sleep, O Kṛṣṇa! Look! Fearing the sun, the moon has fled along with the night, so You also leave the bank of the Yamunā now and return home with Your innocent lady-love! O Kṛṣṇa! The sun is rising, the Cakravākī-bird looks with one eye at the sunrays, that colour the eastern horizon red, and at her distant husband with the other eye. The owls, who are blind for the day, enter into their tree-holes, becoming silent out of fear of the crows. So give up Your sleep, O Kṛṣṇa!" (30-32)

vṛndā vaktrād adhigata vidyā sārī hārīkṛta bahupadyā
rādhānusnehoccaya madhumattā
tasyā nidrāpanayanayat tā (33)
kalavāk sūkṣmadhī nāmnī premotphulla tanūruhā; svarasajñā
raṅgabhūmau tato vāṇīm anartayat (34)
vrajanti sarvato janā na yāvad adhvani vraje;
vrajendranandanapriye vrajāśu tāvad ālayam (35)
sumukhi tatas tvaritam itas tyaja śayanaṁ vraja bhavanaṁ
udayadharaṁ sarati paraṁ tvaritagatir divasapatiḥ (36)
nidrāṁ jahīhi vijahīhi nikuñja śayyāṁ
vāsaṁ prayāhi sakhi nālasatāṁ prayāhi
kāntaṁ ca bodhaya na bodhaya lokalajjāṁ
kālocitāṁ hi kṛtinaḥ kṛtim unnayanti (37)

A *śārikā* named Sūkṣmadhī, who kept all the verses she learnt from Vṛndā-devī around her neck as a necklace (viz. memorised them), whose sweet words were intoxicated by drinking the wine of love for Śrī Rādhā and whose feathers stood on end out of that love, made her words dance on the stage of her tongue, just to awaken Her. She sang: "O beloved of the prince of Vraja! Quickly return home, before people start travelling over the roads of Vraja! O fair-faced girl! Look, the sun is swiftly rising! Leave Your bed and return to Your home in Vraja! O *sakhi*! Give up Your drowsiness and wake up, wake up Your lover! Leave the *kuñja* and return home! Don't give the people any chance to embarrass You! Working people are coming now for their morning work!" (33-37)

kṛṣṇo'pyanidraḥ priyayopagūḍhaḥ
kāntāpyanidrāpyamunopagūḍhā
talpāt prabhātākulam apyanālpān
notthātum etan mithunaṁ śaśāka (38)
kṛṣṇasya jānūpariyantrita sannitambā
vakṣaḥ sthale dhṛta kucā vadane'rpitāsyā
kaṇṭhe niveśita bhujā'sya bhujopadhānā
kāntā na hīṅgati manāg api labdha bodhā (39)
goṣṭhāyana tvaritadhīḥ śayanāt samutko
'pyutthātum ekam api riṅgayati svam aṅgam
rādhāṅga gāḍha parirambhaṇa raṅga
bhaṅga śaṅkā viśṛṅkhalamanā na manāk priyo'pi (40)

Although Rādhā and Kṛṣṇa were both awake, They were still lying down in a tight embrace and although They were very restless, knowing that the night was over, they could not leave Their beautiful happy playbed. Śrī Rādhikā placed Her buttocks on Kṛṣṇa's knees, Her breasts on His chest and Her face on His face, embracing Him around the neck and using His arms as Her pillow. Although She had awoken, She could not move Her body even slightly. Kṛṣṇa became restless and got up from bed to

return to Vraja, but He could not move His body even slightly because He was afraid to disturb Śrī Rādhikā's tight embrace. (38-40)

śrī kṛṣṇa līlā racanā sudakṣas
tat premajānanda viphulla pakṣaḥ
dakṣākhya āha śrita kuñja kakṣaḥ
śukaḥ samadhyāpita kīra lakṣaḥ (41)
śrāntyo'raṇya bhramaṇabharataḥ suṣṭhu nidrāti vatsas
tasmād uccair na dadhi mathanaṁ dāsikāḥ saṁvidheyam
netthaṁ yāvad gṛham adhi jananyālapantyutthitā te
tāvat tūrṇaṁ praviśa nibhṛtaṁ kṛṣṇa śayyāniketam (42)
kālindyādyās tava surabhayaḥ stabdha karṇordhva vaktrā
hamvārāvair uṣasi tṛṣitānn āhvayantyaḥ sva vatsān
yuṣman mārge nihita nayanās tvan mukhālokanotkāḥ
sīdantyūdhobhara janitayā pīḍayeti pratīhi (43)
samāpya vaibhātika kṛtyam utkā sā paurṇamāsī saha te jananyā
draṣṭuṁ bhavantaṁ praviśenna
yāvacchayyālayaṁ tāvad upaihi tūrṇam (44)

Then a parrot named Dakṣa, who was the teacher of a hundred thousand other parrots and who was expert in describing Kṛṣṇa's pastimes, came at the gate of the *kunja* and began to sing, with His wings flapping out of ecstatic love for Kṛṣṇa: "Kṛṣṇa! Your mother has risen and is approaching Your bedroom, saying: "O maidservants! Kṛṣṇa is tired of wandering in the forest and is now enjoying His happy sleep, so churn the yoghurt quietly!", so quickly return to Your solitary bedroom! O Govinda, You must surely know that Your cows like Kālindī are all staring down the road, eager to see You. With raised ears and faces they moo to call their calves, being afflicted by the overweight of their unmilked udders! Being very eager to see You, holy Paurṇamāsī finishes her morning duties and is coming to Your bedroom with Your mother to see You. Before she gets there, quickly get up from bed and return to Your room!"

atha kīra girā goṣṭha gamane satvaro hariḥ;
uttasthau nibhṛtaṁ svāṅgānyapakṛṣya priyāṅgataḥ (45)
pūrvaṁ prabuddhā atha tad
vayasyā nikuñja jālādhva samarpitāsyāḥ
vṛndā sametā dadṛśur mṛdūni
tayoh prabhātodgata ceṣṭitāni (46)

Hearing Dakṣa's words, Śrī Hari quickly loosened Himself from Śrī Rādhā's embrace and got up to return home. Previously, the *sakhīs* awoke and met with Vṛndā to witness Rādhā and Kṛṣṇa's morning pastimes through the window of the *nikunja*. (45-46)

rādhikā ratibharair athoddhatā svapriyaṁ priyakataḥ kalāpinī
sundarīti viditā visṛjya tarhyājagāma rati mandirāṅganam (47)
tataḥ kadambād avaruhya tūrṇam
unmaṇḍalīkṛtya kalāpa vṛndam
puro narīnarti mudā parīto nāmnā hares tāṇḍavikaḥ kalāpī (48)
sapadi hariṇī raṅginyākhyā vihāya nija priyaṁ mudita hṛdayā
kuñja dvāraṁ rasāla talāt tadā
drutatara gatir gatvā premna vilola vilocanaṁ vinihitavatī
vaktrāmbhoje sva jīvita nāthayoḥ (49)
yayau nikuñjaṁ sa hareḥ kuraṅgaḥ
kṛṣṇānane prerita dṛk taraṅgaḥ
nāmnā suraṅgaḥ kṛta kṛṣṇaraṅgas
tadāmra mūlād alasāvaśāṅgaḥ (50)

Then a peahen named Sundarī, who is proud of her absorption in love for Rādhikā, left her husband in the Kadamba-tree and came down in the yard of the *nikuñja* cottage. Hari's pet peacock named Tāṇḍavika quickly swooped down from the Kadamba-tree, opened his tail feathers and happily began to dance all around. The doe named Rangiṇī, leaving her husband at the foot of a mango-tree, joyfully and swiftly approached the *kunja*-gate to cast restless loving glances at Rādhā and Kṛṣṇa's

lotus-like faces. Hari's pet deer Surańga, who gives great joy to Kṛṣṇa, arrived in the *kunja*, leaving his mango-tree, fixing the waves of his gaze on Kṛṣṇa's face, his body freed from the clutch of fatigue. (47-50)

utthāyeśaḥ sanniviṣṭo'tha talpe
vyājānnidrā śālinīṁ mīlitākṣīm
dorbhyāṁ kāntāṁ svāṅkam ānīya tāntāṁ
paśyatyasyā mādhurīṁ sādhu rīti (51)
ghūrṇāyamānekṣaṇa khañjarīṭaṁ
lalāṭa lolālaka bhṛṅga jālaṁ
mukhaṁ prabhātābja nibhaṁ priyāyāḥ
papau dṛśeṣat smitam acyuto'sau (52)
saṁśliṣṭa sarvāṅguli bāhuyugmam
utthāpya dehaṁ parimoṭayantīm
udbuddha jṛmbhāsphuṭa danta
kāntim ālokya kāntāṁ mumude mukundaḥ (53)
svīyāṅkottāna suptām uṣasi mṛdu
mṛṣā rodaneṣat smitāsyām
arddhonmuktāgra keśāṁ vimṛdita
kusuma srag dharāṁ chinna hārām
unmīlyonmīlya ghūrṇālasa nayana
yugaṁ svānanālokanotkāṁ
kāntāṁ tāṁ kelitāntāṁ mudam
atulatamām āpa paśyan vrajenduḥ (54)

Śrī Kṛṣṇa, having arisen, sat up in the bed and took slender Rādhā, who pretended to sleep with closed eyes, on His lap with His arms to gaze at Her sweetness. With a slight smile Acyuta drank the nectar of His lover's face which resembled a morning lotus. Her eyes restlessly rolled like wagtail birds and Her curly locks surrounded Her forehead like a swarm of black bees. With great love Kṛṣṇa saw how Rādhikā raised Her arms, interlocking the fingers of both Her hands. While yawning She slightly showed Her shining teeth and stretched Her body. Seeing

His fatigued lover in the morning, resting face up on His lap, in false anger, Her face slightly smiling and crying at the same time, with Her half-opened braid, Her crushed flower garland, Her broken necklace, Her eyes showing exhaustion externally, but joy inwardly, eagerly looking at Him, again and again rolling with them while She opened them, the moon of Vraja (Kṛṣṇa) felt paramount joy.

hemābjāṅgyāḥ prabala suratāyāsa jātālasāyāḥ
kāntasyāṅke nihita vapuṣaḥ snigdha tāpiñcha kānteḥ
sampākampā nava jaladhare sthāsnutāṁ cedadhāsyat
śrī rādhāyāḥ sphuṭam iha tadā sāmya kakṣām avāpsyat (55)

Śrī Rādhā, who was languid with love-exhaustion, placed Her wearied body on the body of Kṛṣṇa, that was bluish like a beaming Tamāla-tree. She could be compared with a steady streak of lightning resting in a fresh blue raincloud, or with a golden lotus flower.

sphuraṇ makara kuṇḍalaṁ madhura manda hāsodayaṁ
madālasa vilocanaṁ kamala gandhi lolālakam
mukhaṁ sva daśana kṣatāñjana malīma sauṣṭhaṁ hareḥ
samīkṣya kamalekṣaṇā puṇar abhūd vilāsotsukā (56)

Seeing Hari's face with its shining Makara-earrings, His gentle sweet smiles, His eyes weary and intoxicated, His curly hairlocks smelling of lotus flowers and His lips cut by Her teeth and blackened by Her eyeliner, lotus-eyed Rādhikā became eager to enjoy with Him again.

parasparālokana jāta lajjā nivṛtta cañcad dara kuñcitākṣam
īṣad smitaṁ vīkṣya mukhaṁ priyāyā uddīpta
tṛṣṇaḥ punarāsa kṛṣṇaḥ (57)
vāmena cādhaḥ śira unnamayya kareṇa tasyāś cibukaṁ pareṇa
vibhugna kaṇṭhaḥ smita śobhita gaṇḍaṁ
mukhaṁ priyāyāḥ sa muhuś cucumba (58)

kāntādhara sparśa sukhābdhi magnā
karaṁ dhunānādara kuñcitākṣī
mā meti mandākṣara sannakaṇṭhī
sakhī dṛśāṁ sā mudam ātatāna (59)

Kṛṣṇa also thought of resuming His lovesports when He saw His lover's slightly smiling face, with Her eyes slightly shrunk out of shyness from Their exchange of glances. He lifted His beloved's head which was lowered out of shyness with His left hand and Her chin with His right hand. He bent His neck and repeatedly kissed Her face which was beautified by Her smiling cheeks. Immersed in an ocean of bliss from the touch of Her lover's lips, Rādhā slightly closed Her eyes, moved Her hands and softly said: "No, no!", thus delighting Her girlfriends.

athāsyā vayasyāḥ pramodāt smitāsyāḥ
sakhīṁ tāṁ hasantyo mithaḥ prerayantyaḥ
saśaṅkāḥ samantāt prabhātād durantāt
praviṣṭā nikuñjaṁ saśabdāli puñjam (60)

Those girlfriends, afraid of the unavoidable dawn, entered the grove which was filled with the sounds of many bees, joyfully smiling, joking and prodding each other.

abhilakṣya sakhīr vihasad vadanāḥ
savidhopagatā vicalan nayanāḥ
dayitāya mudaṁ dviguṇāṁ dadatī dayitoru
yugād udatiṣṭhad iyam (61)
tvarotthitā saṁbhrama saṁgṛhīta pītottarīyeṇa vapuḥ pidhāya
pārśve priyasyopaviveśa rādhā
salajjamāsāṁ mukham īkṣyamāṇā (62)

Śrī Rādhikā doubled Her lover's joy by showing Him Her restless eyes at seeing Her friends approaching unnoticed with their smiling faces. Then she got up from His thighs, cover-

ing Her body with Kṛṣṇa's yellow upper cloth and looking shyly at Her friends. Then She sat down next to Her lover.

mitho daśana vikṣatādhara puṭau vilāsālasau nakhāṅkita kalevarau galita patra lekhāśriyau
ślathāmbara sukuntalau truṭita hāra puṣpasrajau muhur
mumudire puraḥ samabhilakṣya tāḥ svapriyau (63)
madhye'cyutāṅga ghana kuṅkuma paṅkadigdhaṁ rādhāṅghri
yāvaka vicitrita pārśva yugmam
sindūra candana kaṇāñjana binducitraṁ talpaṁ
tayor diśati keli viśeṣamābhyaḥ (64)
pramliṣṭa puṣpoccaya sanniveśāṁ
tāmbūla rāgāñjana citritāṅgīm
vyaktībhavat kānta vilāsa cihnāṁ
śayyāmapaśyan sva sakhīm ivālyaḥ (65)
pramitākṣarāñcita parihāsatatiṁ gadituṁ
hareś cala radacchadanam
sutanoś ca namram abhitas trapayā
vadanāmbujaṁ papur amūḥ svadṛśā (66)
vakṣaḥ svaṁ darśayaṁs tābhyo dṛgbhaṅgyovāca tā hariḥ;
didṛkṣuḥ svapriyā vaktra bhāvaśābalya mādhurīm
vidhuṁ prayasyantam avekṣya
kāntaṁ viśleṣa bhītoṣasi paśyatālyaḥ
didṛkṣayevāmbara citrapaṭyāṁ
rādhendu lekhā śatam ālilekha (68)
iti nigadati kṛṣṇe vīkṣya sā'gre vayasyāḥ prahasita
vadanās tāḥ saṅkucallola netrā
vikasad amaḷa gaṇḍaṁ dolitārecita bhrūṁ priyam anṛju
kaṭākṣaiḥ paśyati sma ghnatīva (69)
helollāsā dara mukulitā vāṣpasāndrāruṇāntā lajjā śaṅkācapala
cakitā bhaṅgurerṣyābhareṇa
smera smerād dayita vadanālokanotphulla tārā rādhā dṛṣṭir
dayita nayanānandam uccair vyatānīt (70)

The *sakhīs* felt great joy over and over again from watching Their two dear Ones (Rādhā-Kṛṣṇa) whose lips bore the cuts from Each other's bites, whose bodies were covered with nail-

marks, whose make-up had been washed away, clothes loosened, hair dishevelled and garlands and necklaces broken. Their bed indicated all these different sports. The middle was colored with the deep vermilion from Acyuta's body, the sides were smeared with Rādhā's wonderful footlac and throughout were drops of eyeliner, sandalpaste and vermilion. Rādhā's girlfriends saw the bed, which was made of wilted flowers, covered with various signs of *pān*, eyeliner and body-ointments, looking just like Śrī Rādhā's body, which was marked with similar signs of Her lover's enjoyment. (63-65) With their eyes they relished the restless lips of Hari about to say some joking words and beautiful Rādhikā's lotus-like face, which was lowered out of shyness. (66) Showing them His chest with a wink of His eyes, Hari, hoping to see a sweet medley of emotions on His beloved's face, said: "O Friends, look! The star named Rādhā, seeing that Her lover the moon is leaving, fearfully marks hundreds of moonbeams on the canvas of the sky, desiring to see him!" (Pun: "Look! In the morning Rādhikā, afraid of Her lover's departure, marks His chest with hundreds of moonray-like nailmarks, eager to see Him!") Saying this, Kṛṣṇa showed all the *gopīs* His chest. (67-68) When Kṛṣṇa said this, Rādhikā, seeing Her girlfriends laughing, moved Her restless eyebrows, expanded Her spotless cheeks and shyly looked at Her lover with crooked glances as if striking Him. Being full of erotic bliss, slightly closed, filled with tears, their borders colored red, restless out of shame and fear, crooked with jealousy and with blooming pupils from the great joy of observing Her lover's face, Śrī Rādhikā's eyes increased the bliss of Kṛṣṇa's eyes unlimitedly. (69-70)

itthaṁ mithaḥ prema sukhābdhi magnayoḥ
pragetanīṁ vibhrama mādhurīṁ tayoḥ
nipīya sakhyaḥ pramadonmadās tadā tadātva
yogyācaraṇaṁ visasmaruḥ (71)
vilokya līlāmṛta sindhu magnau tau tāḥ
sakhīś ca praṇayon madāndhāḥ

vṛndā prabhātodaya jātaśaṅkā
nijeṅgitajñāṁ nidideśa śārīm (72)
guru lajjā bhartṛ bhīti lokahāsa nivārikā;
śubhākhyā sārikā prāha rādhikā bodhasādhikā (73)
āgantā grāhayitvā tava patir adhunā goṣṭhataḥ kṣīrabhārān
uttiṣṭhottiṣṭha rādhe tad iha kuru gṛhe maṅgalāṁ vāstu pūjām
itthaṁ yāvad dhavāmbā taṿa na hi śayanād utthitā vāvadantī
tāvacchayyā niketaṁ vraja sakhi nibhṛtaṁ kuñjataḥ kañjanetre (74)
tārāpatinā saha sakhi tārā nikhila niśākṛta vividha vihārāḥ
līnāḥ sampratyambara paṭale tvam
api ca kuñjād gṛhamaya sarale (75)
candravartma kapiśam ravikiraṇaiḥ
rājavartma militaṁ jana nicayaiḥ
kuñja vartma kutukaṁ tyaja sarale
ghoṣavartma gamanaṁ hitam adhunā (76)
śaṅkāpaṅkā kalita hṛdayā śaṅkate'syā dhavāmbā chidrānveṣī
patir atikaṭuḥ sārthanāmābhimanyuḥ
ruṣṭābhīkṣṇaṁ parivadati sā hā nanandāpi mandā prātar jātaṁ
tad api saralāṁ kṛṣṇa naināṁ jahāsi (77)

Thus the *sakhīs* drank the sweetness of Rādhā and Kṛṣṇa's dawn pastimes. The Divine Pair were immersed in an ocean of ecstatic love, and this made the *sakhīs* forget their proper scheduled activities. (71) Seeing everyone thus immersed in the ocean of Rādhā and Kṛṣṇa's nectarean pastimes, intoxicated by love, Vṛndā became apprehensive and engaged her *śārikās*, who knew her purpose, once more with a wink. (72) One such a parrot named Śubha, who was expert in awakening Śrīmatī (Rādhikā), preventing Her shame before Her superiors, Her fear of Her husband and derision by the people, said: "O lotus-eyed friend! Your mother-in-law has arisen, saying: "Rādhe! Your husband will come here from the barn with lots of milk, carried by his servants, so quickly get up and perform Your auspicious domestic rites!" Before she says that, You should leave this arbour and sneak back into Your bedroom unseen!" (73-74) O

dear friend! The moon, the lord of the stars, having done with his enjoyments with his stars at night, has now disappeared from the veil of the sky. So, O innocent One, You also leave the *kunja* now and go home! The sunrays color the lunar path golden and people are coming on the main roads, so, O innocent One, quickly leave the *kunja* and go on the auspicious path home!" (75-76). "O Kṛṣṇa! The morning has come and still You could not leave this innocent girl? Her mother-in-law, whose heart is covered with the mud of terror, mistrusts Her, Her very bitter husband lives up to his name Abhimanyu (always angry) and Her dull sister-in-law always rudely gossips about Her!" (77)

śārī vaco mandara śailapāta saṁkṣubdha
hṛd dugdha payodhir eṣā
athodbhraman netra navīna mīnā
viyoga dīnā śayanād udasthāt (78)

Thus the Milk ocean of Rādhā's heart was churned by the Mandara-mountain of the *śārikā*'s words. With Her eyes wandering like baby-fish and saddened by the imminent separation from Kṛṣṇa, She got up from bed.

kṛṣṇo'pi kāntaṁ vṛṣabhānujāyāḥ paśyan
mukhaṁ bhīta vilola netram
nīlaṁ sucīnaṁ dayitā nicolaṁ gṛhnan
sva talpāt tvarayodatiṣṭhat (79)
parivartita saṁvyānau mithas tāvatha śaṅkitau; paraspara
karālambau niragātāṁ nikuñjataḥ (80)

Kṛṣṇa too, seeing that the restles eyes of Vṛṣabhānu's daughter were agitated with fear, put on Her fine blue veil and quickly rose from bed. Wearing Each other's clothes, Rādhā and Kṛṣṇa held Each other's hands and fearfully came out of the *kunja*. (79-80)

rādhāpāṇiṁ savye'savye pāṇau vibhradveṇuṁ kṛṣṇaḥ; reje kuñjānniryan yadvad vidyunmālāśliṣṭāmbhodaḥ

Kṛṣṇa, holding Rādhikā's hand in His left hand and His flute in His right hand, left the *kunja*, resembling a cloud embraced by a garland of lightning. (81)

haimaṁ bhṛṅgāram ekā vyajanam
atha parā svarṇa daṇḍaṁ dadhānā
kāpyādarśaṁ sudarśaṁ ghusṛṇa
malayajām atram anyā vicitram
kācit tāmbūla pātraṁ maṇicitam
aparā śārikāṁ pañjarasthām
itthaṁ sakhyaḥ kiyatyaḥ pramudita
hṛdayā niryayuḥ kuñja gehāt (82)
māhendra kāntacchadanaṁ sakāñcanaṁ
dāntaṁ sasindūra samudgakaṁ parā
āpanna satvākuca kuṭmalopamaṁ
kuñjād gṛhītvā niragān mṛdu smitā (83)
āśleṣa saṁchinna guṇāt paricyutaṁ
hārāl lasan mauktika sañcayaṁ mudā
vicitya kācit sva paṭāñcale dṛḍhaṁ
nibadhnatī kuñja gṛhāt viniryayau (84)
tāḍaṅka keli vibhraṣṭaṁ talpād ādāya satvarā; nirgatya sveśvarī karṇe yuyoja rati mañjarī (85)
talpa prāntād upādāya kañculīṁ rūpa mañjarī; priyanarma sakhī sakhyai nirgatya nibhṛtaṁ dadau (86)
patadgraham upādāya dāṣikā guṇa mañjarī; tāmbūlaṁ carvitaṁ tābhyo vitarantī bahir yayau (87)
mañjulālī tayor aṅgāc cyuta mālyānulepanam; talpād āḍāya sarvābhya prayacchantī vinirgatā (88)
vilokyāgre meghāmbara vṛta śarīraṁ priyatamaṁ vayasyāṁ
tāṁ pītāmbara parivṛtāṅgīṁ pramuditām
hasantyas tāḥ sakhyaḥ karapihita mukhyaḥ pratidiśaṁ
diśantyaś cānyonyaṁ kuṭila caladṛgbhir mumudire

samīkṣya tāsāṁ parihāsa bhaṅgīm
anyonya vaktrārpita phulla netrau
samucchalat prema sukhābdhi magnau
citrārpitāṅgāv iva tāvabhūtām (90)

One maidservant carried a golden canister, one carried a fan, another a golden wand, one a clear mirror, another one brought fine sandal paste and *kuṅkuma*, some girl brought a jewel-studded betel-box and another one a *śārikā*-parrot in a cage. Thus all these girls joyfully came out of the *kunja*-cottage. (82) Slightly smiling, one *sakhī* emerged from the *kunja*, carrying an ivory box with vermilion, which was studded with sapphires and gold and which resembled the breasts of a pregnant girl. (83) One clever girl, collecting all the pearls from a necklace which was broken during an amorous embrace, bound them tightly in her veil, and emerged from the *kunja*-cottage. (84) Śrīmatī Rati Mañjarī quickly grabbed the earrings which had fallen from the bed, came out of the *kunja* and placed them back on the ears of Her Queen. (85) Śrīmatī Rūpa Mañjarī, a very dear friend of Śrī Rādhā's, picked up Her blouse from the side of the bed, came out of the *kunja* and returned it to Her in private. (86) The maidservant Guṇa Mañjarī picked up a spittoon with Rādhā and Kṛṣṇa's chewed *pān* and distributed it outside of the *kuñja*. (87) Mañjulālī took the garlands and the sandalwood pulp, which had fallen from Rādhā and Kṛṣṇa's bodies, from the bed and distributed it to all the *gopīs* outside. (88) The *sakhīs* began to giggle, covering their mouths with their hands, seeing that Kṛṣṇa wore Rādhikā's cloud-blue *sārī* and that happy Rādhikā wore Kṛṣṇa's yellow cloth. They restlessly looked all around, casting squinted glances at each other in great bliss. (89) Rādhā and Kṛṣṇa, seeing the signs of Their girlfriends' laughter, looked at Each other's faces with blooming eyes and became stunned like pictures, merging in a swelling ocean of bliss. (90)

ghanaśyāmaṁ cīnaṁ vasanam abhilīnaṁ priya tanau kṣamā
nāsīt kāntā svam api paricetuṁ ghanarucau
svam ajñāsīt sphītaṁ harir api na pītaṁ priyatamāt tanau līnaṁ
kanaka ruci kambāviva payaḥ (91)

Because Rādhikā's fine dark-blue *sārī* matched so well with Kṛṣṇa's own complexion He was unrecognisable, as if merged in it. Similarly Rādhikā almost vanished in dear Hari's bright yellow cloth, like milk inside a golden conch-shell. (91)

tayor līlā sudhāpāna pratyūhāmarṣa saṅkulā; nindantyaruṇam
udyantam athāha lalitā sakhīm (92)
uṣasi vara vadhūnāṁ paśya rādhe'ruṇo'yaṁ ramaṇa sahita
līlābhaṅgataḥ pāpa rugbhi
galita padayugo'pyadyāpi tanno jahāti dhruvam iti vacanam
yad dustyajaḥ sva svabhāvaḥ (93)

Then Lalitā, upset at seeing the rising sun ruining the two lovers' playful nectarean enjoyment, angrily spoke the following insulting words: "O Rādhe! Look at this rising red sun! Because of breaking the enjoyment of the best of women with their lovers, he lost both his legs through leprosy. Still he will not give up. The saying 'It is difficult to give up one's nature' is certainly true!"

aruṇāruṇe nidadhatī tato'mbare ratikeli
bhaṅgaja ruṣā'ruṇāṁ dṛśam
lalitopahāsa janita smitānanā
vṛṣabhānujāha mṛdu mañjubhāṣiṇī (94)
anūrur apyastamayan kṣaṇārddhān nabho
vilaṅghyodayameti so'yaṁ
cet sorumenaṁ sa vidhir vyadhāsyad
vārtāpi rātrer na tadābhaviṣyat (95)

Casting Her glance, reddened by anger at the breaking of Her love-happiness, at the sky reddening by the sunrise, King

Vṛṣabhānu's daughter smiled because of Lalitā's words and spoke the following sweet soft words: "The sun sets and, traversing, even without legs, the sky in half a moment, rises again. If the Creator had given him legs, there would have been no night at all, despite the sun's course!" (94-95)

manoramāṁ vīkṣya vibhāta lakṣmīṁ
nipīya tasyā vacanāsavaṁ ca
mudonmado vismṛta goṣṭhayānaḥ
prāṇeśvarīṁ tām avadan mukundaḥ (96)
inaṁ prabhātopagataṁ samīkṣya
kānteva kāntāntara bhukta kāntam
paśyānya dik saṅga kaṣāyitāṅgaṁ
prācīyamīrṣyāruṇiteva jātā (97)

Seeing the charming beauty of the early morning and being intoxicated with joy over drinking Rādhikā's ambrosial words, Mukunda forgot to return to His village and told the Queen of His heart: "Dearest One! Look, the eastern direction (the wife of the sun), seeing the sun rising in the morning, his body reddened by touching the other directions, turned red out of jealousy, like a mistress who sees her lover approaching at dawn with the sign of love-enjoyment of another lady on his body!" (96-97)

paśyonmatte dvijeśo'pyakhila janatama stoma hantāpi śāntaḥ
kānto'yaṁ te samantāt sapadi nipatito vāruṇīṁ saṇniṣevya
itthaṁ svīyena saṅga pramudita nalinī hāsa sañjāta lajjā
śaṅke vaktraṁ pidhatte hyuṣasi
kumudinī saṅkucadbhir dalaiḥ svaiḥ (98)

Look, O intoxicated girl! This lotus flower says to the lily: "O lily! Look, even though he destroys the darkness of all sins and is most peaceful, your lover the moon has fallen from the sky after touching the morning-red (Alternate reading: This

brāhmaṇa, who is twice-born like the moon, fell from his caste after drinking Vāruṇī-wine)." Hearing these words from the lotus flower, who is exclusively dependent on the now rising sun, and very happy through its association (its warm rays), the lily becomes shy and covers her face with her petals in the morning.

dṛṣṭvā tamaḥ kṣayam amī vidhunānya puṣṭā naktaṁ tamaś
cayanibhāś cakitāḥ prabhāte
mitraṁ tadāśrayatayā tamasā carantīṁ grastaṁ kuhūr iti
kuhūṁ svagirāhvayanti (99)
vasanta kānta saṁsarga jātānanda bharāṭavī; kapotī ghūtkṛti
miṣāt śītkarotīva sonmadā (100)

Seeing darkness destroyed by the moon at night, the cuckoos, who are also black, called *ku-huu,* disturbed by fear that they would similarly perish. They called out for a dark moon night when the sun is devoured by the eclipse along with the moon. (99) The forest is full of joy because of uniting with her lover the spring. It is as if the she-pigeon shrieks slightly because of love-excitement. (100)

paśyānusarati cañcala bhṛṅgaḥ kairaviṇī kula keli piśaṅgaḥ
nalinī koṣe niśi kṛta saṅgāṁ bhṛṅgīṁ
śaśimukhi kṛta natibhaṅgām (101)
kāntam āyāntam āśaṅkyāruṇāśu dviguṇāruṇam; kokī kokana-
daṁ cañcvā cumbatyānanda vihvalā (102)

"O moon-faced girl! Look! Just when the female bee is trying to crawl out of the slowly opening lotus petals in which she was captured at night, she is pursued by a bee who was colored yellow from his playing with the pollen of the lilies." (101) "Afraid that her lover may come, a Cakrāvakī-bird ecstatically kisses a red Kokanada-lotus made twice as red by the rays of morning glory." (102)

kalasvanākhyaḥ kalakaṇṭhi haṁsaḥ
samīkṣya nau sanmada phulla pakṣaḥ
riraṁsum apyeṣa visṛjya haṁsīṁ
taṭaṁ taṭinyāḥ puratāḥ sameti (103)
sva sahacara visṛṣṭaṁ svāmibhuktaṁ
mṛṇālaṁ madakala kalakaṇṭhī vibhratī paśya cañcvā
ramaṇam anu sameti tvan mukhābjārpitākṣī
sarasijamukhi nāmnā tuṇḍikerī marālī (104)

"O Sweet-voiced girl! Seeing Us, this swan named Kalasvana leaves his beloved, who is eager for lovemaking and joyfully comes upon the Yamunā-bank, spreading out his wings! O lotus-faced girl! Look! The goose named Tuṇḍikerī, holding a lotus-stem which was left over by her husband and discarded by his associate in her beak, making sweet sounds while staring at Your lotus face. Thus she follows her husband."[1] (104)

malaya śikharacārī paṅkajāmoda dhārī
vratati naṭa kumārī lāsya śikṣādhikārī
vahati jalavihārī vāyur āyāsadārī
saramaṇa varaṇārī svedajālāpahārī (105)

"Look! The wind, moving through the sandal trees, carrying the fragrance of lotus flowers, teaches the vines, who are like his young maiden pupils, how to dance, blowing around the water and taking away the fatigue and perspiration of the best of women and her lover (when they make love)!" (105)

itīśayoḥ sumadhura vāg vilāsayoḥ
samīkṣya tāṁ sva bhavana yāna vismṛtim
sakhīś ca tāḥ smita rucirā madonmadā
vaneśvarī divasa bhiyāsa sonmanāḥ (106)
atha vṛndeṅgitābhijñā samayajñā tarusthitā; padyam udyotayāmāsa kakkhaṭī vṛddha markaṭī (107)

raktāmbarā satāṁ vandyā prātaḥ sandhya tapasvinī; ūrdhva prasarpad arkāṁśu jaṭileyam upasthitā (108)

Seeing that Rādhā and Kṛṣṇa, because of Their very sweet conversation, forgot to return home, Vṛndā-devī became upset, more so since all the *gopīs* were also intoxicated with love and were just smiling affectionately (not doing anything). Vṛndā then gave an eye-wink to Kakkhaṭī, an old she-monkey, who was sitting in a tree and who knows when to act. Understanding Vṛndā's hint, she began to recite the following verses: "Daybreak comes, dressed in red cloth like a female ascetic with matted locks (*jaṭilā*), praised by virtuous men, her rays of sunshine rising (in the sky)." (Alternate reading: Jaṭilā, Rādhā's mother-in-law, who wears red cloth and who is praised by the quarrelsome, performs her austere morning-ablutions nearby, spreading her cloth to dry in the sun). (106-108)

atha jaṭilāyā ati kuṭilāyāḥ śravaṇa saśaṅkau śrita bhaya paṅkau varatanu kṛṣṇāvati rati tṛṣṇāv api niritastau vrajapura śastau (109)
bhraṁśyad dukūla cikura srajam unnayantau bhītau pṛthak gahana vartmani cāpayāntau
tau vīkṣya bhīti taralau jaṭileti
nāmnā sakhyas tatastata itaś cakitā nirīyuḥ (110)

Rādhā and Kṛṣṇa, who are Vraja's welfare personified, became upset with fear at hearing Jaṭilā's name and They emerged from the *kunja*, despite being full of unfulfilled desires. Seeing Them running down separate paths to Their individual homes in great fear, pulling up Their dishevelled garments, hair and garlands, trembling out of fear from hearing Jaṭilā's name, the *sakhīs* also became scared and started hiding here and there. (109-110)

vāme candrāvali parijanān ghoṣavṛddhān purastat kṛṣṇaḥ
paścāt kuṭila jaṭilām āgatāṁ manyamānaḥ

yāntīṁ kāntāṁ sabhaya caṭulāṁ dakṣiṇe draṣṭum utkaścañcad
grīvaṁ diśi diśi dṛśau prerayan goṣṭhamāyāt
anugatā jaṭiletyabhiśaṅkinī guru
nitamba kucodvahanākulā
druta vilambita valgu yayau vrajaṁ.
karadhṛtāmbara keśacayeśvarī (112)

Kṛṣṇa turned His neck here and there, looking around, thinking that Candrāvalī's friends were on His left (not wanting to be seen with Rādhā by Her rivals), His superiors in Vraja before Him, Jaṭilā and Kuṭilā coming up behind Him and His beloved going home towards the south, being very eager to see Her still. (111) Then Īśvarī (Rādhā), fearing that Jaṭilā followed Her and being afflicted by the weight of Her breasts and buttocks, holding Her loosened garments and hair with both hands, ran back to Vraja, sometimes fast and sometimes more slowly. (112)

bhayānurāgoccaya dhūmra loladṛk
tiraskariṇyā pihite manorathe
nije niveśyaiva hi rūpa mañjarī gṛhaṁ
ninīṣuḥ pathi tāṁ tad anvayāt (113)

Śrī Rūpa Mañjarī, wanting to bring Rādhikā safely home, seated Her in the chariot of her own mind and then followed Her, covering the path with the curtain of her eyes, that were ash-grey and flickering because of her fear and her attachment (to Rādhikā). (113)

itastataḥ kṣipta calekṣaṇāśugair bhī
duḥstha hṛd vṛttiçayair bhaṭair iva
agresarais tāṁ ratimañjarī ca sā
nivārayantyanya janāṁs tadānvayāt (114)

Warding off outsiders with the arrows of her restless glances shot in all directions, Rati Mañjarī also followed

Rādhikā, her heart throbbing with fear, leading the way like a phalanx of soldiers. (114)

cakita cakitaṁ vinyasyantau padāni nijāṅgane gurujana
gṛhadvāri nyastāti lola vilocanau
nibhṛta nibhṛtaṁ veśma svaṁ svaṁ praviśya visādhvasāvapi
suṣupatuḥ sve sve talpe'lasākula mānasau (115)
nirvartya vibhramabharaṁ samaye svadhāmni supte'cyute
pratilaye śrutayo yatheśam
līlā vitāna nipuṇāḥ saguṇāḥ samīyuḥ
sakhyo'pyalakṣya gatayaḥ sadanaṁ yathāsvam (116)

Fearfully Rādhā and Kṛṣṇa stepped across Their own courtyards, their restless eyes cast on the doors of Their elders. Then They fearlessly entered into Their individual rooms and lay down in Their beds, Their minds afflicted with fatigue. (115) The very expert *sakhīs* who nourish the Lord's pastimes and whose movements cannot be traced, returned to their individual homes just like the Vedas who, at the time of the universal dissolution, enter back into the Lord when Acyuta, having finished His enjoyment, goes to sleep in His own abode. (116)

śrī caitanya padāravinda madhupa śrī rūpa sevāphale
diṣṭe śrī raghunātha dāsa kṛtinā śrī jīva saṅgodgate
kāvye śrī raghunātha bhaṭṭa viraje govinda līlāmṛte
sargaḥ kuñja niśānta keli racanaṁ nāmāyam ādir gataḥ

In the great poem Govinda Līlāmṛta, which is the result of service to Śrī Rūpa Gosvāmī, who is a bee at Śrī Caitanya's lotusfeet, the encouragement of Śrī Raghunātha Dāsa Gosvāmī, the association of Śrī Jīva Gosvāmī and the blessing of Śrī Raghunātha Bhaṭṭa Gosvāmī, this was the first chapter, named 'pastimes at night's end'.

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[1] Note: According to Śrī Rupa Gosvāmī, Kalasvana is Kṛṣṇa's pet swan and Tuṇḍikerī is Śrī Rādhā's pet goose.

Chapter Two:

Prātaḥ-līlā
Morning Pastimes

Chapters two to four deal with the morning pastimes, that last from 6 a.m. to 8.24 a.m.

rādhāṁ snāta vibhūṣitāṁ vrajapayāhūtāṁ sakhībhiḥ prage
tad gehe vihitānna pāka racanāṁ kṛṣṇāvaśeṣāśanāṁ
kṛṣṇaṁ buddham avāpta dhenu sadanaṁ nirvyūḍha godohanaṁ
susnātaṁ kṛta bhojanaṁ sahacarais tāṁ cātha taṁ cāśraye (1)

SUMMARY OF THE MORNING PASTIMES:
I take shelter of Śrī Rādhā, who is sent for by the Queen of Vraja to cook for Kṛṣṇa after bathing and ornamenting Herself with Her girlfriends. After cooking for Kṛṣṇa in His abode She eats the remnants of His food. I also take shelter of Śrī Kṛṣṇa, who, after awakening, goes to the barn to milk His cows and is then bathed and fed along with His friends: (1)

atha prabhāte kṛta nitya kṛtyā prītyācyutasyāti vihasta cittā
premendu pūrṇā kila paurṇamāsī tūrṇaṁ
vrajendrālayam āsasāda (2)
manthānoddhṛta gavya bindu nikarair vyākīrṇa ramyāṅganaṁ
prema snigdha janānvitaṁ bahuvidhai ratnair vicitrāntaram
kṣīrormyucchalitaṁ mudā hi vilasacchayyā prasuptācyutaṁ
śvetadvīpam ivālayaṁ vrajapater vīkṣyāsa sānanditā (3)

Thus Paurṇamāsī, who is like a full moon of love of Kṛṣṇa, finished her morning duties and quickly came to the abode of the king of Vraja, her heart overwhelmed with love for Acyuta. She was delighted to see the abode of the king of Vraja, which looked just like Śvetadvīpa, Lord Viṣṇu's white island, which greatly delights the spectator with its charming courtyard sprinkled by drops of milk that spatted out from the churning of curd and butter, with its many loving, affectionate people walking around and its interiors made wonderful with various kinds of jewels and flowing waves of milk. Here Acyuta slept on His playbed. (2-3)

tām āgatām abhiprekṣya sākṣād iva tapaḥ śriyam; vrajarājñī
parābhijñā sthitijñābhyud yayau mudā (4)
ehi bho bhagavati vrajavandye svāgatāsi bhavatīṁ praṇamāmi
ityudīrya savidhe praṇamantīṁ sā mukunda jananīṁ parirebhe (5)

Yaśodā, the queen of Vraja, who was expert in knowing time and circumstances, saw Paurṇamāsī, who is like the goddess of penance, coming and joyfully got up to greet her. Mukunda's mother said: "O Holy mother! O object of Vraja's worship! Welcome! Please come in! I bow down to you!", and bowed down to Paurṇamāsī, who embraced her. (4-5)

āśīrbhir abhinandyāmūṁ govinda darśanotsuka;
papraccha kuśalaṁ cāsyāḥ sadhavātmaja gotateḥ (6)
nivedya kuśalaṁ cāsyai tayotkaṇṭhitayā saha;
utkā śayyāgṛhaṁ sūnoḥ praviveśa vrajeśvarī (7)

Eager to see Govinda, Paurṇamāsī blessed Yaśodā and inquired after the welfare of herself, her son, her husband and their cows. The Queen of Vraja informed her of her well-being and then eagerly entered her son's bedroom with her. (6-7)

tāvad gobhaṭa bhadrasena subala śrī stokakṛṣṇārjuna
śrīdāmojjvala dāma kiṅkiṇi sudāmādyāḥ sakhāyo gṛhāt

āgatya tvaritā mudābhimilitāḥ śrī sīriṇā prāṅgaṇe
kṛṣṇottiṣṭha nijeṣṭa goṣṭhamaya bho ityāhvayantaḥ sthitāḥ (8)

Meanwhile Gobhaṭa, Bhadrasena, Subala, Śrī Stokakṛṣṇa, Arjuna, Śrīdāma, Ujjvala, Dāma, Kiṅkiṇī, Sudāma and other friends of Kṛṣṇa quickly came out of their homes and joyfully joined Balarāma in the courtyard, calling: "Kṛṣṇa! Get up! Let's go to Your beloved barns!"

hī hī prabhātaṁ kila bho vayasyā
adyāpi nidrāti kathaṁ sakhā naḥ
tad bodhayāmyenam itīrayan svāt
talpād udasthān madhumaṅgalo'pi (9)
samuttiṣṭha vayasyeti jalpaṁs talpālayaṁ hareḥ;
nidrālasa skhalad yānaḥ prāviśan madhumaṅgalaḥ (10)

Madhumaṅgala, Kṛṣṇa's *brāhmaṇa*-friend, got up from bed and said: "*hī hī*! Morning has come! Why is our friend still sleeping, O friends? I will wake Him up!" Overcome by sleep and fatigue, Madhumaṅgala stumbled into Hari's bedroom and mumbled: "O Friend, get up!"

tad vāg vigata nidro'yam uttiṣṭhāsur apīśvaraḥ;
utthātum īśvaro nāsīd ghūrṇā pūrṇekṣaṇaḥ kṣaṇaṁ (11)

Although the Lord had actually awoken from hearing Madhumaṅgala's call and although He wanted to get up, He couldn't. His eyes were still rolling of sleep. (11)

sukṣīra ratnākara mandirāntar ananta ratnojjvala talpa madhye
suptaṁ hariṁ bodhayituṁ pravṛttā
mātā śrutir vā pralayāvasāne (12)
paryaṅke nyasya savyaṁ tad upari
nihita svāṅgabhārātha pāṇiṁ
kṛṣṇasyāṅgaṁ spṛśantītara kara kamaleneṣad ābhugnamadhyā

siñcantyānanda vāṣpaiḥ snuta kuca
payasāṁ dhārayā cāsya talpaṁ
vatsottiṣṭhāśu nidrāṁ tyaja mukha
kamalaṁ darśayetyāha mātā (13)
suciram api savatsās tām anālokayantyo
na khalu surabhayas tā yadyapi prasnuvanti
tad api tava pitāgād goṣṭham ekaḥ sa nidrā
ukha śamanabhayāt te tvām asambodhya vatsa (14)
uttiṣṭha kuryāṁ mukha mārjanante
balasya vāsaḥ kim iha tvad aṅge
iti bruvānā'paninaya nīlaṁ vāsas
tad aṅgād avadacca sāryāṁ (15)
ayi bhagavati paśyācoṭitaṁ me'sya sūnoḥ
kamala mṛdulam aṅgaṁ malla līlāsu lolaiḥ
khara nakhara śikhābhir dhātu rāgāticitraṁ capala
śiśusamūhair hā hatā kiṁ karomi (16)

Mother Yaśodā then tried to awaken Hari who slept on His jewelled bed just as the personified Vedas awaken Lord Hari (Viṣṇu) when He sleeps on the jewelled bed of Ananta Śeṣa in a palace in the Milk ocean during the cosmic termination. She placed her left hand on the bed and, leaning over, placing her weight on it, touched Kṛṣṇa's body with her lotus-like right hand. Sprinkling the bed with tears of joy and milk trickling from her breasts, she said: "Wake up, my boy! Show us Your lotus-like face! O boy! Although the cows already have calves they will not yield milk unless they see You! Similarly, Your father has gone to the barn alone without calling You, afraid to disturb Your sleep! Get up, let me wash Your face! Why are You wearing Balarāma's blue cloth?" Saying this, mother Yaśodā removed Rādhikā's blue cloth from Kṛṣṇa's body with her hand and told Paurṇamāsī: "O Holy mother, look at my son's body, which is as soft as a lotus flower! It has been wounded by the sharp fingernails of His restless playmates in their wrestling games and colored by very wonderful mineral pigments. O! I am so afflicted! What shall I do?" (12-16)

snehabharaiḥ svajananyāś citrapadām api vāṇīm; tām
avadhārya murārir hrī cakitekṣaṇa āsīt (17)
kṛṣṇaṁ saśaṅkam āśaṅkya parihāsa paṭur baṭuḥ; sneha
klinnāntarām ambām avadan madhumaṅgalaḥ (18)
satyam amba vayasyālī vārito'pi mayā'niśam;
reme'nenāti lubdhena kuñjeṣu keli cañcalāḥ (19)

When Kṛṣṇa heard His mother's astonished and affectionate words, His eyes became filled with bashful anxiety. Then Madhumaṅgala, who was expert in causing laughter, seeing Kṛṣṇa's trepidation, said to Kṛṣṇa's mother, whose heart was moistened with affection: "It's true, mother! Although I always forbid them, these greedy friends (or: lusty girlfriends) always play rough games (or: amorous games) with Him in the arbours!" (17-19)

atha prakāśīkṛta bālya vibhramo
yatnāt samunmīlya vilocanaṁ muhuḥ
paśyan puraṁ svāṁ jananīṁ hariḥ punar
nyamīlayat sasmita vaktra paṅkajaḥ (20)

Then Hari showed His childhood pastimes, repeatedly opening His eyes with care, and, seeing His own mother in front of Him, closing them again with a smile on His lotus-like face.

ākarṇya vācaṁ vrajarāja patnyāḥ samīkṣya
kṛṣṇasya ca bālya ceṣṭām
bhāvāntarācchādakarīṁ jananyās
taṁ paurṇamāsī smita pūrvam āha (21)
sakhīnāṁ sandohair niravadhi mahā kelitatibhiḥ pariśrāntas
tvaṁ yat svapiṣi sumate yogyam iha tat
anālokya tvāṁ bho tṛṣitam api no tarṇakakulaṁ dhayatyūdhaḥ
kintu vrajakulapate jāgṛhi tataḥ (22)
uttiṣṭha goṣṭheśvara nandanārāt
paśyāgrajo'yaṁ saha te vayasyaiḥ

goṣṭhaṁ pratiṣṭhāsurapi pratīkṣya
tvām aṅgane tiṣṭhati tarṇakaiś ca (23)

Paurṇamāsī, hearing these words of the Queen of Vraja and witnessing Kṛṣṇa's childhood-pastimes, which concealed a mood different from His mother's, smiled and told Kṛṣṇa: "Since You are tired of constantly playing many great games with Your many (girl) friends, it is fitting, O mindful boy, that You are sleeping now. But the calves will not drink their milk without seeing You, even though they are thirsty, O Lord of the tribe of Vraja—get up! Get up, O prince of the meadows! Look, Your older brother and Your friends have come to the courtyard close by, taking the calves along. Although it is past time to go to the meadows, they are still waiting for You!" (21-23)

samuṣṭi pāṇi dvayam unnamayya
vimoṭayan so'tha rasālasāṅgam
jṛmbhā visarpad daśanāṁśū jālas
tamāla nīlaḥ śayanād udasthāt (24)
khaṭṭaika deśe tvatha sanniviṣṭo vinyasta
pādābja yugaḥ pṛthivyām
namāmyahaṁ tvāṁ bhagavatyayīti jagāda
jṛmbhodgama gadgadaṁ saḥ (25)

Stretching out His body, extending His hands tightened into fists, Kṛṣṇa got up from bed, making a net of light beams with His teeth while yawning, His Tamāla-tree like blue body exhausted of love games. Kṛṣṇa sat up on one side of the bed, placing His lotus feet on the ground and yawning with faltering voice: "O holy lady, I offer My obeisances unto you!"

visrastaṁ asyāñjana puñja mañjuṁ
galat prasūnaṁ mṛdu keśapāśam
vipaktrima snehabharākuleyam udyamya
cūḍāṁ jananī babandha (26)

pūrastha jāmbūnada jharjharītaḥ
pānīyamānīya kareṇa mātā
prakṣālya sūnor amṛjan mudāsyaṁ
ghūrṇālasākṣaṁ sva paṭāñcalena (27)

Then His mother, who was overwhelmed with mature affection for her son, tied His soft loosened hair, which was as beautiful as a mass of black collyrium and from which the flowers had fallen, into a top knot. Then she took a golden jug which was standing in front of her, and washed her son's rolling eyes with the water. Then she happily wiped Him off with her apron. (26-27)

savyena pāṇiṁ madhumaṅgalasya
kareṇa vaṁśīm itareṇa vibhrat
mātrāryayā cānugato'tha kṛṣṇaḥ
śayyālayāt prāṅgaṇam āsasāda (28)
eke karāvasya pare paṭāntam
aṅgāni cānye yugapat spṛśantaḥ
premnā samutkāḥ paritaḥ sakhāyaḥ
protphulla netrāḥ parivabrur enam (29)

Kṛṣṇa came out of the bedroom into the courtyard, holding Madhumaṅgala's hand with His left hand and His flute in His right hand, following behind His mother and Paurṇamāsī. With eyes blooming of love all the cowherd boyfriends of Kṛṣṇa surrounded Him on the courtyard. One held His hand, another one the end of His cloth and some others tried to touch His body simultaneously. (28-29)

bho vatsa goṣṭhaṁ vraja pāyayitvā tāṁs
tarṇakān svāḥ surabhīś ca dugdhvā
tvaṁ prātar āśāya punar niketaṁ
tūrṇaṁ samehīti tam āha mātā

Mother Yaśodā told Kṛṣṇa: "O child, go to the meadows, give milk to the calves, milk Your own Surabhī-cows and then quickly return home for breakfast!" (30)

atha taiḥ sahitaḥ sa tayā prahitaḥ
svagavāṁ tvaritaḥ sadanaṁ calitaḥ
avadat sa baṭuḥ parihāsa paṭuḥ
pathi taṁ gagane ghaṭayannayane (31)
vayasya paśyāmbara dīrghikāyāṁ
prasārayantaṁ karajāla mālāḥ
āditya kaivartam avekṣya bhītās t
ārā sapharyaḥ parito nililyuḥ (32)
mṛgatṛṣṇākaraṁ prekṣya prodyad arkamṛgādanam;
mṛgāṅkaḥ svamṛgaṁ trātuṁ viśatyasta girer guhām (33)
visṛṣṭa tārādi vibhūṣaṇeyaṁ kālakramān niḥsarad indugarbhā
kapota ghūtkāra miṣād dyuyoṣ
ā śrameṇa paśyoṣasi kunthatīva (34)
tvan mukha svasuhṛdā paribhūtam
abjam abjamukha khādapayānta,
vīkṣya bhoḥ sahajam apyahitam
hālokayābjam adhunā hasantīdam (35)

Thus Kṛṣṇa quickly went to the barn with His friends on His mother's order. Then while they were on their way Madhumaṅgala, who was expert in joking, looked at the sky and said: "Friend, look! The sun is like a fisherman extending His net in the lake of the sky! Seeing this, the fish-like stars fearfully disappear (diving deeper into the sky-lake)! Seeing the newly risen sun like a leaping tiger (*mṛga bhaksa*, deer-eater) the moon (named *mṛgāṅka*, one who is marked with the sign of a deer), who is the source of mirages (*mṛga tṛṣṇā*), enters into the mountain cave of moon-set to save its own deer (*sva mṛga*). (31-33) Friend, look! The sky resembles a pregnant woman who presses the phoetus of the moon out of her womb at the end of her term. The cooings of the pigeons sound like the cries of that woman's

labor pains. (As the sky gives up her stars in the morning) she gave up all of her ornaments." (34)

"O lotus-faced friend! Look! This lotus-flower is now smiling, having seen the ocean-born moon, which, despite being its benefactor, is unfriendly, leaving the sky, being defeated by its own friend, the sun." (35)

itthaṁ girastā madhumaṅgalasya
niśamya te hāsakarīr hasantaḥ
gopāla pālāḥ paśupālabālāḥ
gośālamālā viviśur yathāsvaṁ (36)

After hearing these joking words from Madhumaṅgala, all the cowherd boys, who were protected by the cowherds, laughed and entered their own barns. (36)

gopālo'pi svagośālāṁ sarāma madhumaṅgalaḥ; sakāvya
gīṣpatiḥ sāyaṁ śaśīvāmbaram āviśat (37)
dadhāra dyuṣadāṁ rāmo dhavalāvali veṣṭitaḥ; kailāśa
gaṇḍaśailālī madhyasthair āvatabhramam (38)

Just as the moon enters the nocturnal sky with Venus and Jupiter, Gopāla entered His barn with Balarāma and Madhumangala. The demigods took Balarāma to be the Airāvata-elephant, surrounded by the huge boulders of mount Kailāsa (His cows). (37-38)

madhye'cyuto'ñcan dhavalāvalīnā
mudānanānāṁ paritaḥ sthitānām
dadhau janānāṁ sphuṭa puṇḍarīka
śreṇyantarañcad bhramara bhramaṁ saḥ (39)

The people took Acyuta to be like a bee amongst white lotus flowers as He stood amidst His cows that had their faces turned upwards. (39)

hihī gaṅge godāvari śabali kālindi
dhavale hihī dhūmre tuṅgi bhramari yamune haṁsi kamale
hihī rambhe campe kariṇi hariṇīti vrajavidhur muhur
nāmagrāhaṁ nikhila surabhīr āhvayadadau (40)

The moon of Vraja (Kṛṣṇa) thus called all His Surabhī-cows by name again and again: "Hee hee, Gaṅge! Godāvari! Śabali! Kālindi! Dhavale! Hee hee! Dhūmre! Tuṅgi! Bhramari! Yamune! Haṁsi! Kamale! Hee hee! Rambhe! Campe! Kariṇi! Hariṇi!" (40)

nyastāṅgaḥ prapadopari praghaṭayan jānudvaye dohanīṁ
kāścid dogdhi payaḥ svayam tvatha
parāḥ svair dohayatyunmukhīḥ
anyāḥ pāyayati svatarṇaka gaṇān kaṇḍūyanaiḥ prīṇayann
itthaṁ nandasutaḥ prage sva surabhīr ānandayan nandati (41)

Placing His weight on His toes and the milk vessel between His knees, the son of king Nanda milked a few cows Himself and let the other boys milk the rest of the cows. He gave great pleasure to His Surabhī-cows in the morning by affectionately scratching them.

athānyataḥ kalyavibhagna nidrā
vinidra vātsalya sudhāḥ sravantī
utthāya talpāj jaratī samāyād gṛhaṁ
samutkā mukharā sva naptryāḥ (42)

Meanwhile (in the village named Yāvaṭa) the old lady Mukharā (Kīrtidā's mother) woke up and rose from bed. Becoming eager to shower her granddaughter Rādhikā with the nectar of her parental affection, she went to Her bedroom. (42)

svabhāva kuṭilāpyātma suta sampatti kāṅkṣayā; vyākulā
jaṭilāyātāṁ mukharāṁ tām athābravīt (43)

sūnoḥ prajāyur dhana vṛddhaye'sau
tvayā snuṣā jñe niyataṁ niyojyā
sumaṅgala snāna vibhūṣaṇādau
go koṭi hetos tapanārcanāya (44)
ājñānavajñā nija goṣṭharājñyāḥ
kāryānabhijñoktiṣu te'pyavajñā
ityādiśatyanvaham arthavijñā
vijñāpitā me kila paurṇamāsī (45)
tasmāttvam ārye svāṁ naptrīṁ sarvamaṅgalamaṇḍitām;
vidhehi sarva sampattir yathā sūnor bhavenmama

Although she was crooked by nature, Jaṭilā, who was eager to increase her son's wealth, arrived and told Mukharā: "O learned lady! Please dress and ornament my daughter-in-law and engage Her in the worship of the Sungod, so that my son's progeny, life span and wealth of millions of cows may increase! Paurṇamāsī, who knows how to increase our wealth, daily tells me that I should never violate Queen Yaśodā's order and I should neglect the advise of ignorant fools! Therefore, O revered lady, ornament your granddaughter with all auspiciousness, so that my son may gain all desired wealth!" (43-46)

vadhūm athābhāṣata putri talpād
uttiṣṭha tūrṇaṁ kuru vāstu pūjām
tvaṁ maṅgala snāna vidhiṁ vidhāya
pūjopahāraṁ savitur vidhehi (47)

Jaṭilā then told her daughter-in-law Rādhikā: "O child! Quickly get up from bed! Worship Your parental home, take a purifying bath and collect all Your paraphernalia for worshiping the Sungod!"

prabhātam āyātam aho tathāpi nidrāti naptrīti muhur vadantī
sneha drutāṅgī mukharā praviśya
śayyālayaṁ tām avadat tadedam (48)

uttiṣṭha vatse śayanāt pramugdhe
vyasmāri vāro'dya raves tvayā kim
snātvā prabhātārghya vidhānam
asmai pūjyopahāraṁ racayāsya cāśu (49)

Repeatedly telling herself: "O how amazing! Morning has broken and still my granddaughter is sleeping!", Mukharā, whose body melted of affection, entered Rādhā's bedroom and told Her: "O my girl! Get up from bed now! O bewildered girl, have You forgotten that it is sunday today? Take Your bath and quickly prepare Your paraphernalia for worshiping the sungod with morning-oblations!" (48-49)

tad vacaḥ pratibuddhātha viśākhotthāya sālasā; sakhi tūrṇaṁ
samuttiṣṭhottiṣṭheti prāha satvarā (50)
tāsāṁ vacobhiḥ śayane'tha mugdhā
muhuḥ prajāgarya punar nidadrau
vicālitā vīcicayais taḍāge sā rājahaṁsīva ratālasāṅgī (51)

Awaking from hearing Mukharā's words, Viśākhā quickly got up, despite the fact that she was still tired, and said: "My dear friend! Quickly get up! Get up!" Because of Mukharā's and Viśākhā's words, bewildered Rādhā woke up and fell asleep time after time. Her body, exhausted from lovemaking, resembled a lordly swan swayed by the billowing waves of a pond.

tadaivāvasarābhijñā jagrāha rati mañjarī; sakhī
vṛndāvaneśvaryāḥ śrīmac caraṇa paṅkajam (52)

Then Śrī Rati Mañjarī, seeing her opportunity, began to serve the lotus feet of Her friend Rādhā, the princess of Vṛndāvana. (52)

ittham iyaṁ bahubhiḥ kṛtabodhā
svācchayanād udatiṣṭhad analpāt

tām atha vīkṣya supīta paṭāṅgīṁ
śaṅkita hṛn mukharedam uvāca (53)
druta kanaka savarṇaṁ sāyam etaṁ murārer vasanam urasi
dṛṣṭaṁ yat sakhī te vibharti
kim idam ayi viśākhe hā pramādaḥ pramādo vyavasitam idam
asyāḥ paśya śuddhānvayāyāḥ (54)

Being repeatedly addressed by Viśākhā and Mukhara, Śrī Rādhikā got up from Her bed. Then Mukharā, seeing Kṛṣṇa's yellow cloth on Her, said with an anxious heart: "Viśākhe, look! What is this? Yesterday-evening I saw this bright golden cloth on Murāri's chest, but now your friend is wearing it! Alas, alas! How could this happen to a pure housewife?" (53-54)

tad vacaś cakita dhīr hṛdi sakhyāḥ vīkṣya pītavasanaṁ
caladṛṣṭyā
hā kim etad iti tāṁ ca diśantī drāg
uvāca jaratīṁ ca viśākhā (55)
svabhāvāndhe jālāntara gata vibhātodita ravi cchaṭā jāla
sparśocchalita kanakāṅga dyutibharaiḥ
vayasyāyāḥ śyāmaṁ vasanam api pītīkṛtam idaṁ kuto mugdhe
śaṅkāṁ jarati kuruṣe śuddhamatiṣu (56)

Viśākhā, hearing these words, cast a quick glance on the yellow cloth and anxiously thought: "Alas! What is this?" Then she quickly told Mukharā: "O naturally blind lady! The golden sunrays filtering in through the window make my friend's blue cloth appear golden! O bewildered old lady! Why are you giving anxiety to pure-hearted girls?" (55-56)

lalitā pramukhās tāvat sakhyas tāḥ sva svagehatah; ājagmus
tvaritāḥ sakhyāḥ praskhalat gatayo'ntikam (57)
dāsyo'pi snānasambhārān snānavedī samīpataḥ;
pratīkṣyamāṇāḥ saṁsthāpya sveśvarīṁ tasthur agrataḥ (58)

Meanwhile, the *sakhīs* headed by Lalitā left their own homes and quickly came to see Śrī Rādhikā with stumbling gait. (57) Even before Śrī Rādhikā got up, the maidservants were awaiting their mistress close to the bathing-dais, carrying Her bathing utensils. (58)

utthāyātha varāṅgī dāsyā sthāpitam agre;
adhyāstāsana varyaṁ sā nānā maṇicitram (59)
sāvatārayad ābharaṇa pracayaṁ
lalitā sva sakhī tanutaḥ sadayam
kanaka vratater iva sapraṇayaṁ
pallava kusuma stavaka pracayam (60)
tāvad vāsāṁsyupādāya rajakasya kiśorike; mañjiṣṭhā
raṅgavatyākhye sveśvarīm upatasthatuḥ (61)

Then beautiful Rādhikā got up and sat down on a nice chair studded with various jewels, placed there by Her maidservants. (59) Beautiful Lalitā took all the ornaments from Her body as if she picked leaves and flowers from a golden vine. (60) Meanwhile two adolescent washerman's daughters, named Mañjiṣṭhā and Raṅgavatī came to their mistress with Her new clothes for the day.

gandhacūrṇa paripūrṇa vicūrṇad agrayā puṭikayāmra dalasya
padmarāga khacita sphaṭīkābhā nindinaḥ sva daśanān
parimārjjya (62)
haimīṁ jihvāśodhanīṁ sā karābhyāṁ
dhṛtvā cādau śodhayitvā rasajñām
dāsī datta svarṇa bhṛṅgāra vārāṁ
gaṇḍūṣaiḥ saṁkṣālayāmāsa vaktram (63)

With scented powder from a mango leaf-cup Rādhikā cleaned Her teeth, that mock the splendor of crystal inset with rubies. (62) With both hands Rādhikā held a golden tongue scraper and cleansed Her tongue. Then She sprinkled Her face

with spoonfuls of water from a golden jug, brought in by a maid-servant. (63)

prāṇī proñchya śrī mukhenduṁ ca tābhyāṁ
dattaṁ vāsaḥ snānayogyaṁ gṛhītvā
kumbhair ambhaḥ sambhṛtaiḥ śātakumbhair
vyākīrṇāṁ sā snānavedīm ayāsīt (64)
tatra kāñcanamaye mṛdupīṭhe
cīna cela pihite viniviṣṭām
sevane parijanā nipuṇā drāk
tām upāyanakarāḥ parivabruḥ (65)

After washing Her lotus-like mouth and hands, Rādhikā went to the bathing dais which was surrounded by golden water-pots, dressing in bathing clothes brought by the washer maids. (64) After sitting on this soft golden dais which was covered by a thin sheet, Rādhikā was surrounded by Her expert attendants, who carried pots of oil and so to serve Her. (65)

mardanodvartanālakta keśa saṁskāra kovide;
sugandhā nalinī nāmnyāvāgate nāpitātmaje (66)
abhyajya nārāyaṇa taila pūrair
udvartanaiḥ snigdha sugandhi śītaiḥ
udvartayāmāsātur aṅgamasyāḥ premn
ā svabhāvojjvala śītam ete (67)
gandhāḍhya piṣṭāmalakaiḥ kacāṁs te
saṁskṛtya cāṅgānyatha dhārayāpām
cīnāṁśukāmārjjana pūrvam asyāḥ
prakṣālayāmāsatur ujjvalāni (68)

Two manicure-girls named Sugandhā and Nalinī, that were expert in oil-massages, applying foot-lac and arranging the hair, arrived and lovingly rubbed Rādhikā's naturally cool and shining body with pleasant, fragrant and cool Nārāyaṇa-oil, anointing it with various cooling pastes. They rubbed Rādhikā's

hair with fragrant ground Myrobalan-seed-oil and massaged Her shining body with a fine towel. Then they showered Her completely. (66-68)

manda pakka parivāsita kumbha-
śreṇi sambhṛta jalair alam etāḥ
śātakumbha ghaṭikātta vimuktais
tāṁ mudā savayasaḥ snapayanti (69)
aṅgāni tasyā mṛdu cīna celaiḥ
sammārja keśān apatoya bindun
vidhāya pratyudgamanīya vāsaḥ
sakhīḥ sva sakhyaḥ paridhāpayanti (70)

The *sakhīs* then joyfully bathed Śrī Rādhikā with lukewarm, fragrant water from full golden jugs. They rubbed all the water drops from Her body with fine soft towels, squeezed the bathing water out of Her hair and dressed Her with two (upper and under) new garments.

athāgatāṁ bhūṣaṇa vedikāyāṁ sakhyaṁ
prabhātocita bhūṣaṇais tām
vibhūṣayāmāsur anaṅga ceṣṭas tāruṇya
lakṣmīm iva bhāva hāvaiḥ (71)

Then, coming on the ornamentation-dais, Rādhikā was ornamented by Her girlfriends as is suitable for the morning, just as the goddess of youthful beauty is ornamented by the moods and gestures of erotic acts. (71)

dhūpa dhūma pariśuṣka sugandhīn
snigdha kuñcita kacāl lalitā'syāḥ
svastidākhya bahu ratna virājad dāntakaṅkatikayā pariśodhya (72)
dattaṁ kṛṣṇena cūḍāmaṇi varam amalaṁ śaṅkhacūḍād gṛhītaṁ
vinyastāneka muktāsraji dhṛta bakule mūrdhni vinyasya veṇīm
ḍorī saṁnaddha mūlāṁ maṇicaya

khacita svarṇa baddhāntabhāgā
raktodyat paṭṭa tantūccaya vara
amarī rājad agrāṁ babandha (73)

Lalitā combed Rādhikā's glistening soft curly locks that were first dried off with fragrant smoke, with a gem-studded ivory comb named Svastidā. Then she hung a jewelled string with the spotless crest jewel of Śaṅkhacūḍa, that was taken from that demon by Kṛṣṇa and given to Her, at the tip of Her braid which was filled with Bakula-flowers and strings of pearls. She bound this end with a rope with golden ornaments inset with Antabhāgā-gems and bound Her front-hair up in a knot with red silken ribbons. (72-73)

svarṇāsandhita rakta paṭṭa camarī yugmānta ḍorī dvayā
baddha kuñcita muṣṭi sammita lasan madhyaṁ dukūlaṁ tataḥ
bhṛṅgālī ruci paryadhāpayad imaṁ meghāmbarākhyaṁ mudā
citrodyat kuruvinda kandala ghaṭā śoṇāntarīyopari (74)
aneka ratnācita mūla pañca varṇāḍhya paṭṭa stavakoccayāntām
suvarṇa sūtrāñcita kiṅkiṇīkāṁ kāñcīṁ nitambe sanudānayacca (75)

Citrā-*sakhī* lovingly tied a petticoat around Rādhikā's waist, that was as thin as a fist, with golden-reddish strings beautified with two silken tassles. On top of this coral-red petticoat she joyfully placed a dress as blue as the bees, named Meghāmbara (cloud-dress). Then she joyfully hung a sash of bells on a golden string around Rādhikā's waist. On the end of this sash were many kinds of jewels as well as silken tassles of five (white, blue, red, yellow and green) colours. (74-75)

karpūrāguru kāśmīra paṅka miśrita candanaiḥ; samālipya
viśākhā'syāḥ pṛṣṭhaṁ bāhu kucāburaḥ (76)
kastūrī patravallī samudaya khacitaṁ pārśvayor ākapolaṁ
bhāle śrīkhaṇḍa bindūtkara vṛtam
abhitaḥ kāma yantrābhidhānam

antaḥ kastūrikodyan malayaja śaśabhṛl
lekhayādhaś citaṁ sā
cakre sīmanta rekhānvitam atha t
ilakaṁ sāndra sindūra paṅkaiḥ (77)

Viśākhā anointed Śrīmati's arms, breasts, chest and back with sandalwood paste mixed with *aguru,* vermilion and camphor. Then she drew the *kāma yantra tilaka* on Śrīmatī's forehead with bright vermilion. On the sides of this *tilaka* she drew leaves of musk extending to Her cheeks and spots of sandalwood paste, amongst which again descending moonbeams of sandal paste mixed with musk were drawn. Then she made a stripe of bright *sindūra* (red powder) on Rādhā's part. (76-77)

puṣpagucchendulekhābja makarī cūta pallavam lilekha citraṁ
kastūryā citrā tat kucayos taṭe (78)
mīnī prasūna navapallava candralekhā vyājāt sva
cihna śara kunta dhanūṁsi kāmaḥ
tad bhrū dhanur dhavana mātra nirasta karmā
manye nyadhatta nija tat kuca koṣagehe (79)

With musk Citrā painted clusters of flowers, moonbeams, lotus flowers, capricorns and mango-leaves on Rādhikā's breasts with musk. Thus it looked as if Cupid, having been disarmed by the bow of Śrīmatī's eyebrows, has placed his own signs of the Capricorn, arrows, weapons, flowers, fresh sprouts, moonbeams and bow in the storehouse of Her breasts and ran away.

citrārpitāneka vicitra ratna muktācitā rakta dukūla colī
kucau bhajālendradhanur vicitrā
tastāra śailāv iva sāndhya kāntiḥ (80)

Just as the rainbow and the stars beautify two mountains in the evening, Rādhikā's breasts were beautified by a red blouse

embroidered with all kinds of jewels and pearls, which was placed there by Citrā.

sauvarṇa tāladala sambalanopapannaṁ
śrutyormasāra laghu puṣpa virājad agre
bhṛṅgāsya hāṭaka saroruha korakābhaṁ tāḍaṅka
yugmam adadhād atha raṅgadevī (81)

Then Raṅgadevī hung ornaments made of golden palm leaves and lotus buds on Rādhikā's ears. In front of that she put small sapphire flowers that looked like bees buzzing in front of two golden lotus buds. (81)

haime vajrāruṇa maṇicita sthūla nīlāśma madhye tasyāḥ śruty-
or upari sutanor mauktikālīvṛtānte
citrā prodyad dyumaṇi rucire cāru cakrīśalāke
muktāsyāṣṭāpada kalasikārājad agre yuyoja (82)
rucira cibuka madhye ratna rājacchalākā kalita
kara viśākhā nirmito'syāś cakāsti
nava mṛgamada binduḥ śobhayan śrī mukhenduṁ bhramara iva
dalāgre sanniviṣṭaḥ sarojam (83)

Above these ears Citrā placed very charming golden hoop-earrings (half discs that encircle the upper part of the ear, attached with hairpins) that shone like the sun. There were two big sapphires in them studded with rubies, gold and diamonds, and on the inside they were studded with many pearls. On the edges hung two pearl-headed golden jars. (82) Viśākhā made a nice fresh musk-spot on Rādhikā's chin with a jewelled pencil. This spot beautified Her moonlike face like a bee sitting on the edge of a lotus petal. (83)

lalāsa hemāṅkuśikānibaddhaṁ
nāsāgra muktāphalam āyatākṣyāḥ
śukāsya daṣṭaṁ tanuvṛnta lagnaṁ nininda
pakkaṁ lavanīphalaṁ yat (84)

The pearl on the tip of wide-eyed Rādhikā's nose, bound with a golden string, defeated the beauty of the ripe, tender leafed Lavani-fruit bitten by the beak of a parrot.

sā vīkṣya kṛṣṇānana pūrṇa nirmalāsitendu
kāntyācamanāti lālasām
tad dṛk cakorīṁ vidadhe'tha tad vapuḥ
śrī puñja mañjvañjana rekhayānvitām (85)

Seeing Her friend Rādhikā's Cakora bird-like eyes eager to drink the nectar of Kṛṣṇa's spotless blue moonlike face, Viśākhā draw charming collyrium on their borders that shone just like Kṛṣṇa's bodily luster.

upari khacita nānā ratnajālaiḥ sphurantyā vimala puraṭa patryā
kaṇṭham asyā viśākhā
harikara daracihna śrī haraṁ puṣkarākṣyāḥ
sapadi hari bhiyevā cchādayāmāsa madhye (86)
vajrācitākhaṇḍa ratnacitra susthūla
madhyo guṇabaddha cañcuḥ
lalāsa tasyā upakaṇṭhakūpaṁ dattas
tayā hāṭaka citrahaṁsaḥ (87)
suvarṇa golīyuga madhya gollayan
masāra golī gilito'ntarāntarā
susūkṣma muktāvali gumphitas
tayā nyayoji hāro hṛdi gostanābhidhaḥ (88)
masāra candropala padmarāga suvarṇa golī grathitāntarālaiḥ
muktā prabālaiḥ parigumphitāṁ sā
ratnasrajaṁ tad dhṛdaye yuyoja (89)
vaidūrya yugmācita hemadhātrikā vījābha golī gilito'ntarāntarā
vicitra muktāvali citra gucchiko rarāja tasyā hṛdaye'rpitas tayā (90)
rāse nipīte saha nṛtya gāna tuṣṭena dattāṁ hariṇā svakaṇṭhāt
tasyaiva sākṣād iva rājalakṣmīṁ guñjāvalīṁ
taddhṛdi sā yuyoja (91)
sthūla tārāvalī ramyā sannāyaka vibhūṣitā; tasyā ekāvalī jyot-
snī hṛdambaram amaṇḍayat (92)

kanaka khacita vajrair veṣṭitaiḥ padmarāgaiś cita harimaṇi
pūrṇābhyantarā śātakaumbhī
pratanu puraṭa rājacchṛṅkhalālambamānā lasati hṛdi viśākhā
yojitāsyāś catuṣkī (93)
pṛṣṭhāntaḥ kramalambamānam amalaṁ grīvānta hārāvalī
vīṭībandhana paṭṭasūtra camarījālaṁ tadāsyāvabhau

Viśākhā covered the signs of Hari's hands on lotus-eyed Rādhā's neck with a spotless golden leaf-like ornament inset with various jewels, as if she was afraid of Hari. (86) Then she hung a golden Citrahaṁsa-gem inset with diamonds and sapphires, which is very solid in the middle, on Rādhikā's neck, bound to Her face with a string. (87) After this she hung a *gostana*-necklace[1], on a string with very small pearls with two golden beads swallowed by sapphire gems, a jewelled necklace strung with sapphires, moonstones, rubies and golden beads with pearls and coral in the middle, a necklace of different beautifully shining pearls with couples of lapis lazuli-beads, shining like golden Dhātrikā-seeds, a *guñjā*-necklace which Hari gave to Rādhikā from His own neck, being pleased with Her dancing and singing in the nocturnal Rāsa-festival, around Her neck as Kṛṣṇa's very own regal opulence (*rāja lakṣmī*) (91). She decorated Rādhikā's sky-like chest with the shining Ekāvalī-necklace, which was adorned with a thick pearl in the middle, looking like the rays of the moon in a galaxy of stars. (92) She hung the gold-studded square Catuṣkī-medal, that was surrounded by diamonds, surrounding a sapphire centre piece that was again surrounded by many rubies swinging on very fine golden chains, on Rādhikā's chest. (93) Thus all the pure silk tassels that tied up Rādhikā's necklaces hung on Her back one over the other. It looked so beautiful, as if the Creator had kindly built a staircase from Rādhikā's mountain-like buttocks leading up to Her snake-like braid. (94)

pralamba gucchāsita paṭṭaḍorikā
paryupta rājan nava ratnamālayā

śliṣṭe'pi haime bhujayor viśākhayā nyadhāyiyātāṁ
harirańgadāńgade (95)

Viśākhā hung golden armlets with strings of nine bright jewels that were tied in place by black silken strings with tassles, named Hari Rańgada (giving joy to Hari) on Rādhā's arms.

phullāruṇābja vigalan madhuliptanāla
samviṣṭa bhṛńga paṭalī dyuti taskarāṇi
kāntendranīla valayāni kalāvi
yugme tasyās tadā lalitayā ghaṭitāni rejuḥ (96)
muktāvalī khacita hāṭaka kaṅkaṇābhyāṁ
samveṣṭitaḥ sa balayāvali sanniveśaḥ
bimbair vidhor milita bhāskara maṇḍalābhyāṁ tasyāś cakāsti
nitarām iva saiṁhikeyaḥ (97)
haima sphuran mardalikāli maṇḍitā
pralamba paṭṭa stavakāvalambinī
aneka ratnāvali lālitāntarā lalāsa tasyā maṇibandha bandhanī (98)

Lalitā then decorated Śrī Rādhikā with many artfully fashioned glistening sapphire bangles, that stole the beauty of a swarm of bees that gather to drink the honey trickling from two red lotus flowers (Śrī Rādhikā's handpalms) over two golden lotus stems (Her arms). (96) These sapphire bangles were placed along with a pair of pearl-studded golden bracelets, looking like Rāhu with two sun-globes that were meeting with the moon-globe. (97) These bracelets were again beautified by bright golden amulets with many jewel strings, from which silk tassles hung on Rādhikā's wrists. (98)

nija nāmāṅkitā nānā ratna dyuti karāmbitā; vabhāvaṅguli
mudrāsyā vipakṣa madamardinī (99)

Śrīmatī's finger-ring, named Vipakṣa-mada-mardinī (she who defeats the pride of her enemies) had Her own name inscribed in it and was studded with various blazing stones. (99)

caṭula caṭaka rāvau haṁsakau kaṁsa śatroḥ śruti dhṛti mati-haṁsī hārināḍau viśākhā
kaṇaka khacita nāṅnā ratnajālāṁśu citrau laghu laghu nidadhe tat pādapadmopariṣṭāt (100)
kālindī kalahaṁsālī svādhyāyādhyāpakau tathā; bhātas tat padayor nyastau nūpurau ratnagopurau (101)

Then Viśākhā applied Rādhikā's beautiful small golden foot-bangles, whose Cātaka-bird like sound removes the swan of Kṛṣṇa's patience and that are studded with various radiant jewels, on Her lotus-like feet. She placed Rādhikā's anklebells, that teach the swans in the Yamunā how to coo, and that are called Ratna Gopura, on Her feet. (100-101)

ratnāvalī kāntikarambitāni vidhātṛ vismāpaka śilpabhāṅgi
tasyāḥ sudevī ghaṭitāni rejuḥ pādāṅgulīyāni padāṅgulīṣu (102)

Sudevī placed Rādhikā's jewelled toe-rings, whose hand-icraft astonished even the creator, on Her toes. (102)

asyā nyadhād uṣasi narmadayā svasakhyāḥ
mālākṛtas tanujayopahṛtaṁ viśākhā
smerāravindavadanātha karāravinde
līlāravindam aravinda vilocanāyāḥ (103)

With her smiling lotus-face Viśākhā placed a hand-lotus given to her by Narmadā, the garland maker's daughter, in lotus-eyed Rādhikā's lotus-hand in the morning. (103)

tadaiva samayābhijñā puras tān maṇibandhanam; ādarśaṁ
darśayāmāsa sugandhā nāpitātmajā (104)

sā kṛṣṇa netra kutukocita rūpa veśaṁ
varṣmāvalokya mukure pratibimbitaṁ svam
kṛṣṇopasatti taralāsa varāṅganānāṁ
kāntāvalokana phalaṁ hi viśeṣa veśa (105)

The barber's daughter Sugandhā, knowing her time (to serve) had come, showed Rādhikā Her own reflection in a jewelled mirror she held before Her. Seeing the reflection of Her body and Her dress, that were now fit to delight Kṛṣṇa's eyes, in the mirror, Rādhikā became eager to meet Him. The dressing work of these best of girls will become succesful if Her lover can see it!

śrī caitanya padāravinda madhupa śrī rūpa sevāphale
diṣṭe śrī raghunātha dāsa kṛtinā śrī jīva saṅgodgate
kāvye śrī raghunātha bhaṭṭa viraje govinda līlāmṛte
sargaḥ kalya vilāsa varṇanamayaḥ so'yaṁ dvitīyo gataḥ

In the Govinda Līlāmṛta poem, which was the result of service to Śrī Rūpa Gosvāmī, who is like a bee at the lotus feet of Śrī Caitanya, the blessings of Śrī Raghunātha Bhaṭṭa Gosvāmī, the inspiration of Śrī Raghunātha Dāsa Gosvāmī and the association of Śrī Jīva Gosvāmī, this was the second chapter, describing the early morning pastimes.

[1] Go-stana means 'udder of a cow', indicating that these gems are large and round.

Chapter Three:

Śrī Rādhā Cooks for Kṛṣṇa

tāvad goṣṭheśvarī goṣṭhaṁ gate gokula nandane; sarvān
gṛhajanān āha tad bhakṣyotpādanākulā (1)
nija nija karaṇīye karmaṇi vyagra cittā
yad api gṛha janās tat premajālākulās te
tad api suta samudyat sneha pīyūṣa
pūra snapitamatir adhīśā tān samādediśīti (2)
dāsīḥ samāhūya jagāda rājñī vatsā
s taradhvaṁ druta pāka kṛtye
vatsaḥ kraśīyān kṣudhitaḥ sarāmaḥ
sa me sameṣyatyadhunā sva goṣṭhāt (3)
śākā mūlāni puṣpa dvidala phala dalānyārdrakaṁ piṣṭamāsaś
cukraṁ śuṇṭhī marica haridrā śaśi sitā jīrakaṁ kṣīra sāraḥ
ciñcā hiṅgu trijātaṁ sumathita baṭikāṁ saindhavaṁ sīri śasyaṁ
tailaṁ godhūma cūrṇaṁ ghṛta dadhi
tulasī dhānya sat taṇḍulāś ca (4)
pāyasāya vrajendrena prātar vaṣkayaṇī payaḥ;
prahitaṁ yat tad etac ca sarvaṁ pākāya nīyatām (5)

When Gokula-nandana (Kṛṣṇa) went out to the meadows, queen Yaśodā became eager to prepare His meal, so she engaged everyone in her house. Although they were all busily engaged in their own duties in ecstatic love for Kṛṣṇa, still mother Yaśodā, being showered by the nectar of love for her son, directed them all. She told her maidservants: "O Girls! My boy will now return from the barn with Balarāma, skinny and hungry,

so quickly start cooking! Bring spinach, radish, golden flowers, *mung dāl*, fruits, spice leaves, ginger, ground nuts, sour preparations, *haldi*, pepper, camphor, sugar, cumin seeds, cream, tamarind, *hing*, honey, nutmeg, cassia leaves, licorice, cane-sugar, ingredients for pudding, sea salt, coconut pulp, whole wheat, *ghī*, yoghurt, Tulasī-rice and whole rice, and bring milk from a cow who has older calves, that was sent here this morning by Nanda Mahārāja. Bring all these ingredients to the kitchen for preparation!" (1-5)

tayeti diṣṭās tā āsaṁs tat tat kāryeṣu satvarāḥ;
sāhūya rohiṇīm āha sneha vyākula mānasā (6)
sakhi rohiṇi tāv asmad bālakau mṛdulau tanū;
pīḍyete sabalair bālair bāhu yuddha'ti cañcalaiḥ (7)
kati santi na me gehe dāsā gopās tathāpyamū;
vāritāvapi yātas tau gorakṣāyai karomi kim (8)
durgāraṇya bhramaṇa naṭanāyāsataḥ sāyam uccaiś cakrāte
nāśanam api tathā bhojaneṣad rucī tau
vatsau jātau tad iha nitarāṁ durbalau kṣīṇa mūrtī dṛṣṭaṁ han-
todaram api tayoḥ pṛṣṭhalagnaṁ prabhāte
drutamaya rasavatyāṁ tat tathā sādhayānnaṁ pracura ruci
yathemau prāśnataḥ prājya tṛṣṇau
tad ati rucirapīṣṭā yatra yatrāsti dṛṣṭā
kuru sumukhi tad etat temanaṁ cātiyatnāt (10)

The maidservants quickly carried out this order and mother Yaśodā, overwhelmed by love for Kṛṣṇa, called mother Rohiṇī and told her: "Friend Rohiṇi! The tender bodies of our boys (Kṛṣṇa and Balarāma) have been very much injured during their naughty wrestling games! How many cowherd servants are there not in my house? Still, despite my prohibition, Kṛṣṇa and Balarāma go to the meadows Themselves to herd the cows! What can I do? *Sakhi*! Our sons are exerting Themselves by dancing and strolling around in the deep forest and then, in the evening, when They return, They have no appetite and They hardly eat

anything! Thus They become very weak and skinny! Alas! In the morning Their bellies are touching Their backs! O Fair-faced Rohiṇi! Quickly go to the kitchen! Our sons have become very hungry! Prepare enough food to satisfy Their great appetite! Carefully prepare the same curry They liked so much yesterday, and whatever else They like!" (6-10)

tayeti diṣṭā rāmasya mātā dāsī susaṁskṛtām;
saṁbhṛtāśeṣa saṁbhārāṁ prītyā rasavatīṁ yayau (11)
suteṣad rucitā vyagrā miṣṭānnotpādanotsukā; śrī
rādhānayanāyāsīd vyākulā gokuleśvarī (12)

Being thus ordered by Yaśodā, Balarāma's mother lovingly went to the kitchen with her maidservants, lovingly taking all the cooking-ingredients with her. (11) Eager to increase Her son's small appetite by preparing different sweetmeats, the queen of Gokula desired to bring Śrī Rādhā for cooking. (12)

aupanandeḥ subhadrasya patnīṁ kundalatābhidhām;
yadṛcchayāgatām agre praṇamantīm athāha sā (13)
amṛta madhuram āstāṁ saṁskṛtaṁ yat tvayānnaṁ bhavatu sa
tu cirāyur yad tad annasya bhoktā
iti kalita varaṁ durvāsasas tāṁ viditvā sva sadanam
anurādhāṁ randhanāyāhvāyāmi (14)
mita bhug api suto me svādu vaiśiṣṭya lābhāt pracura ruci
satṛṣṇaṁ tat kṛtānnaṁ yadatti
tad iha mama vacobhiḥ prārthya tasyā dhavāmbāṁ
parijana sahitāṁ tāṁ rādhikām ānayāśu (15)

Accidentally, Kundalatā, the wife of Upananda's son Subhadra, came along and offered her obeisances to queen Yaśodā. Yaśodā told her: "O Kundalate! One day Durvāsā Muni blessed Śrī Rādhikā, saying: "May the dishes You cook taste sweeter than nectar and may anyone who eats them be blessed with a long lifespan!" Because of this blessing I call Rādhā here

for cooking every day! Although my son is a small eater He gets great appetite when He eats Rādhā's delicious preparations, so please appeal to Her mother-in-law with these words of mine and quickly bring Rādhā here with all Her girlfriends!" (13-15)

muhur iyam iha rādhāṁ sā tayaivānayantī
prathamam iva yad etāṁ yācate tan na doṣaḥ
vrajabhuvi vasatāṁ yat kṛṣṇa rāgonmadānāṁ
nava navam iva sarvaṁ nānusandhānam asti (16)

Although mother Yaśodā daily engages Kundalatā like this, it is always again like the first time. There is no fault in this, the residents of Vraja are not aware of it. Intoxicated by love for Kṛṣṇa they experience this routine as ever-fresh.

tad vacaḥ śiśirotphullā kundavally atha rādhikām; utkāsīd
bhramarīṁ kartuṁ madhusūdana saṅginīm (17)

Kundalatā bloomed of joy due to Yaśodā's words and she became eager to unite the female bee Rādhikā with the male bee Madhusūdana. (17)

tataḥ sāsādya jaṭilāṁ snuṣāyaṁ kuṭilām api;
śrāvayāmāsa sandeśam vrajeśvaryā vicakṣaṇā (18)
ākarṇya sājñāṁ vrajarājarājñyāḥ
kṛṣṇāt snuṣāyām api śaṅkamānā
vicintya śikṣām atha paurṇamāsyās
tāṁ kundavallīṁ praṇayād avādīt (19)
snuṣeyaṁ me sādhvī guṇa garima mādhvīka madhurā janaś
chidrānveṣī sa khalu capalo nanda tanayaḥ
nacājñāvajñeyā vrajapatigṛhiṇyā bhagavati
vacaḥ pālyaṁ vatse naṭati hṛdayaṁ kinnu karavai (20)

Although Jaṭilā was very awkward towards her daughter-in-law Rādhikā, clever Kundalatā came to her and announced to

message of the queen of Vraja. Hearing of her order, Jaṭilā became worried about Kṛṣṇa's passion for her daughter-in-law. But then she remembered Paurṇamāsī's instruction (see chapter 2, verse 45) and told Kundalatā: "O Child! My daughter-in-law is a chaste girl, sweetened by the honey of the greatest attributes, but Nanda's son is very naughty! People in general are faultfinders, but Paurṇamāsī also told me never to disobey the orders of the queen of Vraja. What shall I do?" (18-20)

mātaḥ satyam vadati bhavatī kiṁ ca gopendra sūnur nāyaṁ
jñeyaḥ khala samudayair yādṛśaḥ śrāvito'sti
kintu prodyat dyumaṇir iva sad dharma padme khalālī ghūke
cāyaṁ vṛjina timire ghoṣa santoṣa koke (21)
mādhuryaṁ tūnmadayati jagad yauvataṁ tasya
tasmād bhītir nītis tava nava vadhū pālanaṁ cāpi yuktam
māśaṅkiṣṭhas tad ayati yathā dṛk pathaṁ nāsya sādhvyāś
chāyāpyasyāḥ svayamahamimāṁ drāk tathā te'rpayāmi (22)

Kundalatā replied: "O mother! You certainly speak the truth, but you should not think that the prince of Vraja is as naughty as wicked people tell you! Just as the sun nourishes the lotus flowers, removes the darkness of the world and gladdens the Cakravāka-birds, He cannot please everyone, for he blinds the owls for instance. Similarly, Kṛṣṇa gives joy to the whole of Vraja, except for some! The young girls of the world are maddened by Kṛṣṇa's sweetness, so it is proper of you to worry about your daughter-in-law's safety, but do not worry; Kṛṣṇa will not be able even to see Her shadow, and I will quickly and personally bring Her back to you!"

tvaṁ putri sādhvī prathitāsi goṣṭhe
tvayyarpiteyaṁ saralā vadhūs tataḥ
sa loladṛṣṭaḥ kila nanda sūnur naināṁ
yathā paśyati tad vidheyam (23)
vadhūm athāhūya jagāda vatse

vrajā'nayā nanda vadhū samīpaṁ
niṣpādya tasyāḥ priyam ehi tūrṇaṁ
sahānayaivādya ravis tvayārcyaḥ (24)

Jaṭilā replied: "O Daughter Kundalate! You are famous in Vraja for your chastity, so I entrust my innocent daughter-in-law to your hands! The eyes of Nanda's son are very restless, so please make sure that He does not see Her!" (23) Then she called her daughter-in-law and told Her: "Dear girl! Go with Kundalatā to the queen of Nanda, do what she tells You and then quickly return home. Today You must worship the Sun-god!" (24)

rādheti diṣṭā hṛdi sābhinanditāpy
anicchuvad gantum uvāca tāṁ sakhīm
astīha kṛtyaṁ na ca me yiyāsutā
gṛhaṁ gṛhaṁ neṅgati yat kulāṅganā

When Rādhā was thus addressed by Jaṭilā, She became very happy within, but, pretending to be unwilling to go, She told Kundalatā: "I have work to do at home! A housewife should not wander from house to house!" (25)

kṛtāgrahoccaiḥ punar āryayāsau
kaundyāvabhāṣe kṛta hasta karṣam
bhītāsi kiṁ sādhvyaham asmya
'vitrītyuccālitā phulla tanuḥ pratyasthe (26)
kṛṣṇasya prātar āśāya saṁskṛtaṁ laḍḍukādikam; ādāya
lalitāmukhyāḥ sakhyo'pyanuyayuḥ sakhīm (27)

Again Jaṭilā urged Rādhikā to go to Nandīśvara. Then Kundalatā, holding Rādhikā's hand, said: "O chaste girl! Why are You so afraid to go there? I am here to protect You!" Thus Rādhikā, shivering of joy, went with her. Her friends, headed by Lalitā, followed Her, taking self-made *laḍḍus* and so along for Kṛṣṇa's breakfast. (26-27)

vīkṣyādhvani parānanda calad vakṣaḥ paṭāñcalām; savasyāṁ
kundavallī premnā parijahāsa tām (28)
mūlyānītopasaryās tri catura divasān proṣya sandhyāgatas te
bhartā gobhiḥ sva goṣṭhe ghaṭayitum
akhilāṁ rātrim eva nyavātsīt
vakṣaḥ prodyan nakhāṅkāvali citam
adharaḥ spaṣṭa danta kṣato yat
tat sādhvyās te satītvaṁ samucitam adhunā vyaktam ullālasīti (29)

On the way, Kundalatā looked at the scarf that moved on Rādhikā's breasts and lovingly joked about this with her girl-friends. (28) She said: "O Rādhe! Even though Your husband was out for three or four days to have the newly purchased fertile cows inseminated by the bulls, he came home last night and slept alone in his own room! Still we can see that Your breasts are covered by nail marks and Your lips are full of bite marks! We are all very happy that You show such clear signs of fidelity to Your husband now!" (29)

antar gūḍha smitotphulla kiñcit kuñcita locanām; sva sakhīṁ
lalitālokya kundavallīm athābravīt (30)
karakaphala dhiyāsyāḥ kānane dhṛṣṭa kīraḥ stanam anu
viniviṣṭaḥ pakka bimba bhrameṇa
adaśad adharam uccais tan nakhācoṭitaṁ taddhṛdayam
idam amuṣyāḥ kiṁ vṛthā śaṅkase tvam (31)

Seeing Rādhā's hidden smile and Her wide, slightly squinted eyes, Lalitā told Kundalatā: "Why are you causing needless anxiety to Rādhā's heart? Yesterday some bold parrot in the forest sat on Her breasts, mistaking them for pomegranates (and scratched them) and then he bit Her lips, thinking them to be ripe Bimba-fruits. That's why She is bruised like this!" (30-31)

sakhī vacaḥ smārita kṛṣṇa saṅga
līlocchalat kampa taraṅgitāṅgīm

tāṁ vīkṣya padmākaram īkṣamāṇā jagau
punaḥ kundalatā sahāsam (32)
ānanda kampottaralāsi mugdhe kiṁ bho
vṛthā padmini kundavallyāḥ
na devaras tāṁ madhusūdano'sau
bhrāmyan punaḥ pāsyasi bhuktam uktām (33)

Kundalatā saw that Rādhikā's body shivered after hearing Lalitā's words, and that She billowed on waves of playfulness while remembering Her pastimes with Kṛṣṇa the previous night. Slightly smiling Kundalatā looked at a nearby pond and said, as if addressing a female lotus: "O bewildered Padmini! Why are you shivering of ecstasy? Kundalatā's (a vine of Kunda-flowers, or Kṛṣṇa's niece) *devara* (brother-in-law Kṛṣṇa, or giver of joy) Madhusūdana (Kṛṣṇa, or a bee) showing his own restlessness, has already enjoyed you (leaving you after drinking your honey). Now will he drink your nectar again? (rest assured that he won't!)"

karṇa śarmada sannarma bharma kuṇḍala nirmitau;
karmaṭhāṁ kundavallīṁ tāṁ viśākhāha vicakṣaṇā (34)
svene'nurāgaṁ param udvahantī
phullāpi mṛdvī bhramarāt sulolāt
sat padminīyaṁ sakhi kundavalli
bhṛṅgānujād bhītaralā cakampe (35)

Then the clever Viśākhā, who was expert in making golden earrings of joking words, that gave joy to the ears, told Kundavallī: "O *sakhi* Kundalate! Just as this tender and pretty lotus is afraid of the bee, despite blooming out of love for the sun, this lotus-like Rādhikā is afraid of your brother-in-law Kṛṣṇa!"

ityuddāma lalāma narma racanā bhaṅgī sutuṅgībhavat
premollāsa vilāsa manthara gatis tābhiḥ samaṁ rādhikā
bhāvodbhāva vibhāvitodbhaṭa mahāgāḍhānurāgodayā
kṛṣṇālokana lālasottaralitā prāptā vrajendrālayam (36)

Being very restless out of Her yearning to see Kṛṣṇa, which came forth from Her strongly arising mood of attachment to Him, Śrī Rādhikā became overwhelmed by very strong loving happiness. While She heard all these joking insinuations She slowly approached the abode of the king of Vraja with Her dear girlfriends. (36)

tatrāgatāṁ caraṇayoḥ praṇatāṁ sva dorbhyām utthāpya tāṁ
hṛdi nidhāya mukunda mātā
āghrāya mūrdhni muditā jananī parārdhāt snigdhā cucumba
mukham aśrumukhī tato'syāḥ (37)

Arriving there, She offered Her obeisances to Mukunda's mother Yaśodā, who lifted Her up and embraced Her with both arms, holding Her to her chest. More affectionately than billions of mothers, Yaśodā blissfully smelled Rādhikā's head and kissed Her as tears flowed from her eyes.

pratyekam āliṅgya ca tad vayasyāḥ
papraccha sā'vyāhata bhavyam asyāḥ
vyagrā sutasyāśana sādhane
drāk sasneham etāḥ punar āvabhāṣe (38)
vividha madhura bhakṣyotpādane labdha varṇā vrajabhuvi kila
yūyaṁ viśrutā miṣṭa hastāḥ
tad iha kuruta putryaḥ sādhu bhakṣyāṇi yatnād dara rucir api
vatsaḥ saspṛhaṁ me yathātti (39)

Yaśodā similarly embraced each of Rādhikā's girlfriends and freely inquired from Her about Her welfare. Overwhelmed by love for her son and eager to quickly arrange for His meal, she said: "O girls! You are famous in Vraja for your expertise in making sweet preparations. Cook nice dishes that will give appetite to a small eater like my son!" (38-39)

upalāvaṇikaṁ tvekāḥ kaścit kuruta dādhikaṁ; sārpiṣkam aparā
yūyaṁ vatsāḥ śārkarikaṁ parāḥ (40)
sarasa rasavatī sat prakriyāpaṇḍitāsi
tvam iha rasavatīṁ me yāhi rādhe prayatnāt
janani bala jananyādhiṣṭhitāṁ miṣṭamannaṁ racaya saha
tayaiva vyañjanānyuttamāni (41)
baṭakam amṛta keliṁ sādhayāti prayatnāt
sarasa masṛṇam anyaṁ putri karpūra kelim
madhuram amṛta koṭer yatra kṛṣṇaḥ satṛṣṇas
trijagati na hi kaścit tvām ṛte yasya vettā (42)
yasyām uccair lālasāḍhyaḥ suto me tāṁ
pīyūṣagranthi pānīṁ kṛtvā
karpūrailādyanvite pānake tvaṁ
yatnāt vatse dhehi pañcāmṛtākhye (43)

"O Girls! One of you must make salty preparations, someone must make a curd-preparation, someone should cook in *ghī* and someone in sugar! O Rādhe! Mother! You are expert in cooking tasty dishes, so please go to my kitchen with Rohiṇī and carefully prepare the best sweets and vegetables with her! O My daughter! Carefully prepare soft Amṛta Keli and Karpūra keli-pies[1] that are millions of times more sweet and tasty than nectar! Who in the three worlds but You knows how to prepare such things that make Kṛṣṇa eager to eat? O Girl! Prepare that Pīyūṣa-granthi pie that Kṛṣṇa longs for so much and carefully put this in five kinds of nectar with a drink of cardamom and camphor!" (40-43)

tvaṁ vidhehi lalite'mba rasālāṁ
tvaṁ ca ṣāḍavam ihāśu viśākhe
tvaṁ ca bhoḥ śikhariṇīṁ śaśilekhe
putri campakalate mathitaṁ tvaṁ (44)
āmikṣāṁ tvaṁ putri saṁsādhya tasyā
tat tad dravyair yoga pāka prabhedaiḥ
tat tad bhedān tuṅgavidye vidhehi

tvaṁ matsyaṇḍī pānakānyamba citre (45)
tvaṁ khaṇḍam aṇḍāni ca raṅgadevi
tvaṁ kṣīrasārān vividhan sudevi
vāsanti śubhrā mṛdu pheṇikās tvaṁ
tvaṁ maṅgale kuṇḍalikāṁ vidhehi (46)
kādambari tvaṁ kuru candrakāntīs
tvaṁ lāsike taṇḍula cūrṇa piṇḍīḥ
tvaṁ śaṣkulīḥ kaumudi bhūri
bhedās tvam indupiṇḍāni madālase'mba (47)
śaśimukhi baṭakāni tvaṁ vidhehi prayatnāt dadhi bataka
mukhāni prājya mādhurya bhāñji
praṇaya sumukhi ramyāḥ śarkarāpaṭṭikās tvaṁ maṇimati bahu
bhedāṁs tvaṁ ca piṣṭānna pūpān (48)
vidhatsva bhoḥ kāñcanavalli vatse
godhūma sūmodbhava laḍḍukāni
manoharākhyāni manorame tvaṁ tvaṁ
mauktikākhyāni ca ratnamāle (49)
subhṛṣṭa nistuṣa tilair modakān kuru mādhavi; tathā tila
kadambākhyān satilāḥ khaṇḍapaṭṭikāḥ (50)
lājān dhānāṁś ca saṁbhṛṣṭān pṛthukān ghṛta bharjitān
kṛtvā vindhye sitākkvāthaiḥ samudgam kuru modakān (51)
rambhe karambhaṁ kuru śātakumbha
kuṇḍyāṁ surambhāphala śarkarādyaiḥ
niṣpīḍya pakkāmra rasaṁ manojñe sitāghana
kṣīra yutaṁ vidhehi (52)
utthāpitaṁ yat tu mayā mathitvā
prātaḥ sugandhā payaso dadhīni
tad iṣṭa gandhaṁ navanīta piṇḍaṁ
haiyaṅgavīnaṁ kuru bhoḥ kilimbe (53)
svayaṁ dugdhvā vrajendreṇa prahitaṁ dhavalāpayaḥ;
pānārtham ambike mandaṁ tvam āvartaya vatsayoḥ
ṛjīṣa darvī nivahaiḥ parītāṁ mṛd
dāru kuṇḍyādika bhājanaiś ca
cullīcayāḍhyāṁ mama sikta liptāṁ
tad dugdhaśālāṁ vrajatāśu bālāḥ (55)

nānopakaraṇāni tvaṁ tāni tāni dhaniṣṭhike; niṣkāsya tat tad
bhāṇḍebhyaḥ pātreṣvādāya dāpaya (56)
tat tat padārthāṁs tvaritaṁ tulasyā
sahānayā raṅgaṇamālike tvaṁ
ānīya koṣālayato'smadīyād dāsīgaṇair dāpaya tatra tatra (57)
āmrātakāmra phala pūra karīra dhātrī
limpāka kolirucakādi phalāni kāmam
taile ciraṁ salavaṇe kila sandhitān
i mūlānyathārdraka mūkhāni ca rocakāni (58)
matsyaṇḍikā rasa ciroṣita pakka ciñcā
dhātrī rasāla badarī śakalāni tadvat
niṣkāsya bhos tvam iha manthanikākulebhyaḥ
kṛtvānanendumukhi kāñcana bhājaneṣu (59)
śande śubhe bharaṇi pībari miṣṭahast
e cullīcayopari dhṛtātula manthanīṣu
dugdhāni bhārika gaṇopahṛtāni goṣṭhād
vatsāḥ śanaiḥ śrapayatāśu nidhāya yūyam (60)

"O mother Lalite! Make condensed milk with sugar and camphor! O Viśākhe! Quickly made Ṣārab (a dairy-drink with sugar, cardamom, *ghī* and honey)! O Śaśilekhe! Make Śikhariṇī (a similar dairy-delicacy)! O daughter Campakalate! Make butter-milk! O daughter Tuṅgavidye! Make Āmikṣā-drink mixed with all suitable ingredients for different varieties! O mother Citre! Make Matsyaṇḍī (a sugar candy drink)! O Raṅgadevi! Make cane-sugar-pie! O Sudevi! Make sweet rice! O Vāsanti! Make hollow white sugar candy! O Maṅgale! Make Kuṇḍalikas (*jilepīs*)! O Kādambari! Make Candrakānti—camphor-pie! O Lāsike! Make *laḍḍus* of sugar, ground rice and grapes! O Kaumudi! Make many kinds of *puris*! O mother Madālase! Make moon-shaped cakes! O Śaśimukhi! Carefully make sweet pies with curd! O Sumukhi! Make sweet tasty sugar pie! O Maṇimati! Make different kinds of ground rice cakes! O Child Kāñcanavalli! Make string-like *laḍḍus* of whole wheat in *ghī*! O Manorame! Make Manohara *laḍḍus*! O Ratnamāle! Make Moticura-*laḍḍus*!

O Mādhavi! Make sesame sweets by frying huskless sesame seeds! Then you can cut a square sesame pie named Tila-kadamba! O Vindhye! Make a sweet basket-shaped pie by frying whole wheat and barley first in *ghī* and then in sugar water; then make a split pea pie! O Rambhe! Make cornmeal mixed with curd with bananas cooked in sugar and put it on a golden tray! O Manojñe! Make ripe mango-juice and keep it in condensed milk with sugar! O Kilimbe! Make *ghī* from the milk which was taken from the cow Sugandhā this morning and from which I churned curd! O Ambike! Slightly stir the milk that Nanda Mahārāja personally milked from the cow Dhavalā and which he sent here for Kṛṣṇa and Balarāma's consumption! O Girls! Quickly go to my milk-storehouse, which is filled with big sifting spoons, clay pots, wooden bowls and which is sprinkled with water and wiped with cow-dung! O Dhaniṣṭhike! Take all these items from their different storerooms and place them in suitable vessels for preparation! O Ranganamālike[2]! Go to the storeroom with Tulasī and quickly get all the necessary ingredients and place them before your maidservants who will use them for preparation! O Indumukhi! Take the hogplums, mangoes, pomegranates, Karīra-fruits, Myrobalans, Limpāka-lemons, Badarīs (jujubes) and Rucakas and roots like ginger that have been kept in salt and oil for many days to make them into very tasty pickles, as well as the Tamarind, mangoes, Myrobalans, Badaris and berries that have been kept in candy water for many days, out of the storeroom and put them on golden trays! O Śande! Śubhe! Bharaṇi! Pībari! Miṣṭahaste! O Girls! Quickly take the best milk, which was taken from the meadows by the milk porters, on the stoves and start stirring it!"

mudrikāvāpakādīni bhūṣaṇāny uttarīyakam;
yathārham aṅgād uttārya nidhaya tulasī kare (61)
prakṣālya pāṇi caraṇaṁ salilair dhaniṣṭhā dattair balasya
jananīm abhivandya mūrdhnā
premnā tayā nava vadhūr iva lālyamāna
gāndharvikā rasavatīm atha sā viveśa (62)

Gāndharvikā (Rādhikā) took off Her veil, rings and ornaments and handed them to Tulasī. She washed Her hands and feet with water poured by Dhaniṣṭhā and bowed Her head down to mother Rohiṇī, who lovingly fondled Her as if She was her own daughter-in-law. Then She entered the kitchen. (61-62)

tat tat karmaṇi lagnāsu harṣotphullāsu tāsvatha; tat tat kārye
svato vyagrān dāsān āha vrajeśvarī (63)
sāyaṁ kalinda duhitur jalabhāravāhair
ānīya baddha vadanāsu navāsu celaiḥ
mandānilendūkara śītala vedi
madhye syandālikā dhṛta ghaṭāliṣu saṁbhṛtaṁ yat (64)
kuṅkumāguru himāṁśu paṭīrais tat payoda supayaḥ parivāsya
sikta mṛṣṭa śaśikānta śilocca snāna vedim abhito naya vatsa (65)
ghaṭa kule'guru dhūma sudhūpite tvam
api pānakṛte sutayor mamavicakilendu labaṅga pāṭalaiḥ
praṇaya vārida vāri suvāsitam (66)
bho nāpitātmaja subandha madīya
gehāt kalyāṇadākhya bhiṣajā cira sādhitaṁ yat
nārāyaṇākhya vara tailam aśeṣa doṣa
śoṣaṁ supuṣṭikaram ānaya mardanārtham (67)
subandha karpūraka nāpitau drāg
vatsau yuvām ānayataṁ suśītam
āṅgīnam udvartanam iṣṭa gandhaṁ
kaiśyaṁ ca piṣṭāmalakīya kalkam (68)
snānīya cīnendu nibhāṁśuka dvayaṁ
gāṅgeyakāntyudgamanīyakaṁ tathā
kauśeya yugmaṁ paṭavāsa vāsitaṁ
sāraṅga bhoḥ saṅkucitaṁ kuru drutam (69)
uṣṇīṣakaṁ kañcukam antarīyakaṁ
satundabandhaṁ tvitiyan navīnam
bālārka hemāruṇa citra varṇaṁ vāsaś
catuṣkaṁ vraja veśa yogyam (70)
vikhaṇḍitākhaṇḍita bhūri varṇaṁ
syūtaṁ ca yad raucika saucikena

bhūyiṣṭham anyan naṭaveśa yogyaṁ
saṅkocya tadvad bakulānaya tvam (71)
kastūrikendvaguru kuṅkuma candanādyair
yatnāc catuḥsama mukhāni vilepanāni
sampādya pūraya suvāsa vilāsa gandhin
ratnāvalī khacita mauktika samputeṣu (72)
piṇṭi gorocanāṁ kartuṁ tilakaṁ tālikālike;
sucitra kuru citrāya girīndra dhātuvarṇikāḥ (73)
he puṣpahāsa sumano makaranda yūyaṁ
cāmpeya puṇḍraka sukāñcana yūthikādyaiḥ
puṣpair vidhāya vividhāḥ kurutāśu
mālāḥ kālāguru drava himāṁśu suvāsitās tāḥ (74)
ratnāvalī khacita hāṭaka bhūṣaṇāni snehān
madāgrahabhareṇa cireṇa yatnāt
niṣpādya sāyam iha kāñcana kāramukhyair
dattāni yāni mama raṅgaṇa ṭaṅkanādyaiḥ (75)
sairindhra mālin makaranda bhṛṅgin
niṣkāsya koṣālayato bhavadbhiḥ
puṣyeṇa bhānor amṛte'dya vāre tair
eva vatsau mama bhūṣaṇīyau (76)
vatsa śālika vidhehyavataṁsaṁ nīlakaṇṭha
nava piñcha samūhaiḥ
tvaṁ ca mālika sitāruṇa guñjā
puñjakair vividha hāra sugucchān (77)
jambula jāmbūnada kāntimiṣṭa tāmbūla
vallīdala sañcayaṁ tvam
sukartarī khaṇḍita heya bhāgaṁ
vidhehi cīnāṁśuka mārjitaṁ drāk (78)
dhātrī dalābha khara yantra nikṛtta navya
kṣīrārdra pūga phala sūkṣma dalāni kāmam
nirmāya tāni ghanasāra suvāsitān
i snigdhādi vatsa suvilāsa vidhehi tūrṇam (79)
vastra śodhita cūrṇailā labaṅga khadirādibhiḥ; bho rasāla
viśālākhya kurutaṁ vīṭikāṁ yuvām (80)

When all the *gopīs* thus bloomed up of joy and went to work, Mother Yaśodā anxiously told her servants: "O Payoda! Place the water, which was brought from the Yamunā yesterday-evening, which was kept in new pots covered with sheets, scented with *kunkuma, aguru,* camphor and sandal, kept cool with soft breezes and moonbeams, and kept in special holders, around the moonstone bathing dais which is sprinkled with water! O Vārida! Scent Kṛṣṇa and Balarāma's drinking water pots with *aguru*-smoke, jasmine, camphor, cloves and roses! O Barber boy Subandha! Bring Nārāyaṇa-oil, which cures innumerable diseases and nourishes the body, and which has been used by the physician Kalyāṇada, from my room, for massaging Kṛṣṇa. O barbers Subandha and Karpūraka! Quickly get the cool and fragrant Udvartana-unguent and the Kalka-unguent made of ground Āmalakī for the hair! O Sāraṅga! Quickly press the thin, white over-clothes for bathing and the fresh, silken golden clothes scented with fragrant powder for wearing after bath! O Bakula! Bring the four kinds of traditional Vraja-outfit, namely the red turban, the golden shirt, the red underwear and the multi-colored sash, and press the Raucika-dresses, that are fit for dancing and that were expertly sewn in different colours with broken and unbroken threads! O Suvāsa Vilāsa Gandhin! Carefully fill up the pearl gem-studded boxes with unguents such as *catuḥ sama*, that consists of vermilion, aloe, sandal and camphor! O Tālika! Grind Gorocana (a yellow pigment) for applying Kṛṣṇa's *tilaka*! O Sucitra! Grind minerals from Govardhana Hill for drawing pictures on Kṛṣṇa's face! O Puṣpahāsa, Sumanaḥ and Makaranda! Quickly make a garland of Nāga Keśara, Vāsantī, golden Yūthi- and other flowers and scent it with black aloe and camphor! O Sairindhra, Mālin, Makaranda and Bhṛṅgin! Take all the golden jewel-studded ornaments that the goldsmiths Raṅgaṇa and Ṭaṅkaṇa have lovingly made after many days of hard work, following my great zeal, and have handed me last evening, from the storeroom! This Sunday is in the Puṣyā-constellation, which brings *amṛta* (nectar or immortality), so ornament my boys with

them! O Boy Śālika! Make a crest of fresh peacock feathers! O Mālika! Make different nice strings of red and white *gunjā*-berries! O Jambula! Quickly cut the bad piece from this golden betel leaf with scissors and clean the good piece with a fine cloth! O Suvilāsin! Quickly scent fresh betel nuts with camphor after crushing them with a nutcracker and moistening them with milk, flaking them like Dhātrī-leaves! O Rasāla and Viśālākhya! Make pan with ground cardamom, catechu and cloves that are cleansed with a cloth!" (63-80)

taṁ karma sakteṣvatha teṣu mātā
sutāgamādhvārpita netra yugmā
ityāha goṣṭhāgata bhāra vāhān
kṛṣṇaḥ kim āyāti kathaṁ vilambaḥ (81)
tām āhur eke mṛdu śādapallavān
navīna vatsān kila cārayatyasau
anya tadocuḥ sa hi go vṛṣai
vṛṣān saṁyodhayan krīḍati bālakair vṛtaḥ (82)

Hearing mother Yaśodā's order, the servants went to their work and mother, casting her eyes down the road to see if her sons were coming back, asked a porter returning from the meadows: "Is Kṛṣṇa coming? Why is He so late?" One porter told her: "Kṛṣṇa is feeding His young calves soft fresh grass!" Another one said: "He is making the bulls fight for the cows, surrounded by His cowherd boyfriends!" (81-82)

athāha putrānayanotsukotsukaṁ sā
raktakaṁ śaktam amuṣya sevane
tvaṁ vatsa gatvā madhumaṅgalaṁ
balaṁ taṁ cañcalañcānaya mat sutaṁ drutam (83)
prahitya taṁ sātha mahānasaṁ gatā
kiṁ kiṁ tvayā sādhitam etayā saha
sarvaṁ tad etan mama temanādikaṁ
sandarśayetyāha balasya mātaram (84)

Then mother Yaśodā, eager to bring her son back home, told Kṛṣṇa's servant Raktaka, who was staunchly fixed in his service: "O Boy Raktaka! Quickly go to the meadows and bring Madhumangala, Balarāma and my naughty son here!" Then she went to the kitchen and asked Balarāma's mother Rohiṇī: "Please show me which curries and other dishes Rādhā and you have prepared!"

tām āha saṁmārjita vedikāntare navīna
mṛdbhājana paṅkti sambhṛtam
sā darśayantī kṛta temanādikaṁ
rādhāṁ praśaṁsantyatha tāṁ ca rohiṇī (85)
sumadhuraṁ śiśito'pi susaṁskṛtaṁ
nipuṇayā pacane mṛdu rādhayā
pravara manthanikāsu susambhṛtaṁ
sumukhi paśya puraḥ sakhi pāyasām (86)
balapuṣṭikaraṁ hṛdyaṁ madhuraṁ mṛdulaṁ sati;
manthanī sambhṛtaṁ paśya saṁyāvañca mayā kṛtam (87)
rambhā sīri kṣīrasāra śaṣkulīr vividhāḥ sakhi; paśya piṣṭa
vikārāṁś ca nānābhedān susamskṛtān (88)
pīyūṣa granthi karpūra kelikāmṛta kelikāḥ; anayā saṁskṛtāḥ
paśya yad vidhir me na gocaraḥ (89)
kevalo mathita klinno maudgo'yaṁ baṭako dvidhā; sitā lavaṇa
saṁyogān māsīyo'pi dvidhā kṛtaḥ (90)
ciñcāmrātaka cukrāmrais tat tad dravyādi yogataḥ; īṣan mad-
hura gāḍhāmla bhedād amlo dviṣaḍ vidhā (91)
baddha rambhā naṿya garbha tan navya mukulāṁśayoḥ
mānakandāmbu kacvīnāṁ mukhāṁśasyālukasya ca
kuṣmāṇḍa ḍiṇḍiśānāṁ ca cakrābha khaṇḍajālakam;
caṇakakṣoda paṅkāktaṁ ghṛtabhṛṣṭaṁ pṛthakpṛthak (93)
caṇaka kṣoda baṭakānyājya bhṛṣṭāni kevalam; aparāṇyamla sat
takra kvātha klinnāni lokaya (94)
caṇaka kṣoda piṇḍānāṁ svinnānāṁ kvatithāmbhasi; khaṇḍāni
dravya pākādi bhedān nānā vidhāni ca (95)

baṭikāphala mūlānāṁ pṛthak saṁyoga bhedataḥ; trijāta maricādyais tu prakārān bahudhā kṛtān (96)
karkāru jyotsnikālābu phalānyāli pṛthak pṛthak; rājikā dadhiyogena saṁskṛtānyanayā śubhe (97)
vatsepsita prasūnāni ghṛta bhṛṣṭāni kevalam; ghṛta bhṛṣṭā dadhi klinnāḥ kalikāḥ kovidārajāḥ (98)
ghṛtabhṛṣṭā dadhiklinnāḥ prasūna baṭikā dvidhā; paṭolasya phalānyājya bhṛṣṭāni rucidānyalam (99)
baddha kuṣmāṇḍa baṭikāḥ kacvī mānālukandakaiḥ; tikta nālīta cūrṇāḍhyāś cabikāḍhyāḥ parāḥ kṛtāḥ (100)
sitailā maricair yogād dugdhatumbī kṛtānayā; tad yoǵād aparaṁ miṣṭaṁ kṣīra kuṣmāṇḍa nāmakam (101)
dadhi śūraṇakaṁ miṣṭaṁ dhātrī śūraṇakaṁ param; dadhnaikaṁ bharjitaṁ cānyat kārabilvaphalaṁ dvidhā
mṛdu rambhā garbhakhaṇḍa vṛddha kuṣmāṇḍa khaṇḍayoḥ; sitā dadhiyutaḥ pāko madhurāmlaḥ suśītalaḥ
nālīta methī śatapuṣpikā miṣī paṭola vāstūka vitunna māriṣāḥ
prakāra saṁyoga vibhedato'nayā śākāḥ
sudhā garva hṛtaḥ susaṁskṛtāḥ (104)
kalambī pakka ciñcāyā rasa pakka rucipradā; kṛṣṇa nālīta śāko'yam āmāmra phalayuk śubhaḥ (105)

Hearing Yaśodā's words, Rohiṇī praised Rādhā's versatile skill in cooking. While showing Yaśodā all the curries, placed in rows in clay pot on the clean table, she said: "O fair-faced friend Yaśode! Expert Rādhā has made fine sweet rice, kept here in these big clay pots, sweeter and cooler even than the moon! O chaste lady! I made these sweet tasty, soft and sweet *saṁyāva*-porridge, which gives strength and nourishment, and kept it in this clay pot! And look, there are also cakes with banana, coconut and cream, and different kinds of nicely prepared puddings! Look how Rādhā has prepared these Pīyūṣa granthi-, Karpūra Keli- and Amṛta Keli pies! Even I don't know how to make them so nicely! There are two kinds of pea-pies made only with sugar or salt, churned or moistened, and there are also two kinds of Māsa-pies

made with sugar or salt! There are four kinds of pies with tamarind, hogplum, sorrel and mango, subdivided in Mudga, slightly sweetened and more sweetened, which makes twelve kinds. Look, these banana fruits with their fresh blossoms, with Māna-roots and the vital parts of the water-roots with potatoes, carrots and pumpkins, are fried in *ghī* and dressed by Caṇaka-paste in a circular fashion. Look at all these chickpeas fried in *ghī* only and others that are filled with other ingredients, moistened with whey or tamarind. Different kinds of cake have been prepared with chickpea-flour, boiled in water. Some are soft and others are hard. Many kinds of dishes have been made in separate combinations, with either nutmeg, fruits, roots, licorice or black pepper. O auspicious friend! This Rāyatā was made with yoghurt, *rājikā*-seeds, pumpkin, gourd and *jyotsnikā*. Kṛṣṇa's beloved Baka-flowers and goldflower-buds are fried with *ghī* and dressed with yoghurt. Two kinds of flower-pies were fried in *ghī* and dressed with yoghurt. There is also Paṭola fruit, fried in *ghī*. There are big pumpkin-pies with stems, arum, potatoes and *sāgara*-roots. Some of these are mixed with jute-powder and *cabikā*. Rādhā made milk with gourd, laced with sugar, cardamom and black pepper. We made turnips in *ghī* with Dhātrī- and Bael-fruits with yoghurt and sugar. We made soft banana- and pumpkin pies cooked with sugar and yoghurt. It became nicely cool and sour-sweet! These nicely prepared *śākas* (leafy vegetable-preparations) with Nālītā (jute), Methī (fenugreek), Śatapuṣpī, Miṣī, Paṭola, Vāstūka, Vitunna and Māriṣa defeat the pride of nectar! There are also *śākas* with Kalambī, that gives appetite, Tintiḍī (tamarind)-juice and black-leafed Nālītā (juteplant) with hogplum." (85-105)

mukuṣṭakasya mudgasya māsasyāpyadhunā mayā; trividho'yaṁ sudhākūpanibhaḥ sūpo vipācyate (106)
paṅkaiḥ sumanacūrṇānāṁ dāsībhir bhṛśa marditaiḥ; pūrṇendu maṇḍalākārāḥ kriyante roṭikā mayā (107)

kṣālitāś cīna celeṣu nibaddhās taṇḍūlā ime; āgate goṣṭhataḥ
kṛṣṇe pācyā me kvathitāmbhasi (108)
kṛtāni kriyamāṇāni kartavyāni tu kānicit; ityanna vyañjanāni
tvaṁ saṁsiddhāni pratīhi nau (109)

Today I made three kinds of *ḍāl*, namely *mukuṣṭaka, mudga* and *māsa*, that are like a well of nectar! I made moonlike round *roṭis* with wheat thoroughly ground by the maidservants, and I kept rice bound in a thin cloth, which I will boil when Kṛṣṇa returns from the meadows! O Yaśode! Know that we have finished all the rice and vegetables that we had to make. We have cooked, are cooking, or are about to cook all the required preparations!" (106-109)

saurabhya sad varṇa manoharaṁ tat sā
vīkṣya sarvaṁ muditā vabhūva
jijñāsamānām atha tad vidhānaṁ tāṁ
rohiṇī vismaya pūrvam āha (110)
sāmagrī saiva sāmānya pākasya prakriyāpyasau; kintvapūrva
guṇe hetur gāndharvā hasta sauṣṭhavam (111)

When mother Yaśodā saw all the fragrant, nicely colored, tasty dishes she became very happy and asked Rohiṇī: "How did you prepare this so nicely?" Rohiṇī said in amazement: "All these ingredients are actually ordinary, but simply because they were cooked by Gāndharvā's (Rādhikā's) elegant hands, they have become so wonderful!" (110-111)

sā tāṁ rādhām anna saṁskāra saktāṁ
prasvidyantīṁ lajjayā namra vaktrām
dṛṣṭvā rājñī sneha viklinna cittā
āsīm asyā vījanāyādideśa (112)

Seeing that Rādhā, who had become shy and had lowered Her head (after hearing Her own praises), was perspiring, Yaśodā melted of affection and ordered a maidservant to fan Her. (112)

tato gatā dugdha gṛhaṁ vrajeśvarī tatrāpi tābhiḥ
parisaṁskṛtānyasau
sarvāṇi bhakṣyāṇi vilokya nanditā
sutāgamotkā laghu gopuraṁ yayau (113)

Vrajeśvarī Yaśodā went to the milk-storehouse, where she became very happy to see all the other dishes prepared by her maidservants. Then she promptly went to the town gate, anxious for Kṛṣṇa to return from the meadows (113).

śrī caitanya padāravinda madhupa śrī rūpa sevāphale
diṣṭe śrī raghunātha dāsa kṛtinā śrī jīva saṅgodgate
kāvye śrī raghunātha bhaṭṭa viraje govinda līlāmṛte
sargaḥ kalya vilāsa varṇanamayaḥ so'yaṁ tṛtīyo gataḥ

In the great poem Govinda Līlāmṛta, which is the result of service to Śrī Rūpa Gosvāmī, who is a bee at Śrī Caitanya's lotusfeet, the encouragement of Śrī Raghunātha Dāsa Gosvāmī, the association of Śrī Jīva Gosvāmī and the blessing of Śrī Raghunātha Bhaṭṭa Gosvāmī, this was the third chapter, filled with descriptions of the early morning pastimes.

[1] The recipes for these pies can be found in Govinda Līlāmṛta 19:50-51

[2] Raṅgaṇa-mālā is another name for Śrī Rūpa Mañjarī (Rūpa Gosvāmī) and Tulasī for Śrī Raghunātha dāsa Gosvāmī.

Chapter Four:

Śrī Kṛṣṇa's Bath and Breakfast

atha vrajendreṇa kṛtāgrahotkaraiḥ
kṛṣṇaḥ sva goṣṭhāṁ prahito nijonmukhīm
stanyāśru viklinna payodharāmbarām
ambāṁ milantīṁ purato dadarśa saḥ (1)
ehyehi vatsa kṣudhito'pi śīghraṁ
nāyāsi gehaṁ kim u māṁ dunoṣi
rāddhaṁ yad annādikam apyatīva
yatnena tac chītalatāṁ prayāti (2)

Nanda Mahārāja very eagerly sent Kṛṣṇa back home from the meadows. There Kṛṣṇa saw that His mother was very eagerly looking out for Him by the town gate, her eyes filled with tears and her dress moistened with milk flowing from her breasts out of parental love. Seeing Kṛṣṇa approaching, mother Yaśodā said: "Come my child, come quickly! Why didn't You come home despite being hungry? Why are You giving me sorrow? We have prepared different dishes for You with great care, but they are getting cold!" (1-2)

itīrayitvā tanayaṁ tad aṅgaṁ sammārjayantī kara pallavena
sā tad vayasyān sva gṛhāyanotkān
abhāṣata sneha vipāka digdhā (3)
vinā bhavadbhiḥ pracuraṁ na bhuṅkte
drāk saṅgamārthaṁ bhavatāṁ samutkaḥ

yac cañcalo'yaṁ tad anena vatsāḥ
jagdhiḥ sadeṣṭā mama mandire vaḥ (4)
tad yāta sva gṛhān putrāḥ snātvā bhūṣaṇa bhūṣitāḥ
kṣudhārtāḥstha drutaṁ bhoktum āgacchata mamālayam (5)
gateṣu teṣu hṛṣṭeṣu sarāma madhumaṅgalam;
sutam ādāya nilayaṁ yayau vrajakuleśvarī (6)

Saying this, mother Yaśodā caressed her son with her sprout-like hand. Eager to bring Kṛṣṇa's friends in her home, she spoke to them with a voice melting out of love: "O boys! My son does not eat much without you, being eager to join you again in play, after eating! So come to my home to eat with my restless boy! O sons! You have all become hungry, so quickly go home, dress, bathe and ornament yourselves and come to my house to eat!" Hearing this, the boys joyfully went home while Queen Yaśodā took Kṛṣṇa, Balarāma and Madhumaṅgala home. (3-6)

tṛṣita dṛg ati śuṣyac cātakīr vallabīnāṁ nija madhurima dhārā
sāra varṣair niṣiñcan
nija nayana cakorau pāyayaṁs tan mukhendu dyuti madhura
sudhāṁ svaṁ geham āyān mukundaḥ (7)

When Mukunda came home He showered the thirsty, dried up Cātaka-bird-like *gopīs* with the waterfall of His personal sweetness, while He drank the sweet radiant nectar of their moon-like faces with His own two Cakora-bird-like eyes. (7)

tam āgataṁ tvāplava vedikāntaraṁ
bhṛtyaḥ samuttārya vibhūṣaṇaṁ tanoḥ
sukuñcitaṁ cīna navīnam aṁśukaṁ
sāraṅga nāmā laghu paryadhāpayat (8)
tatropaviṣṭasya sukhaṁ varāsane
prakṣālya patrī caraṇāmbuje prabhoḥ
gandhāmbhasā patraka pāṇi visphurad
bhṛṅgāramuktena mamārja vāsasā (9)

abhyajya nārāyaṇa tailapuraiḥ pratyaṅganānā
mṛdu bandhu pūrvam
subandha nāmā kṣuri sūnur asya
premnāṅga sammardanam ātatān (10)
udvartanenāsya mudā sugandhaḥ śītena pītena sadā suśītam
snigdhena mugdho navanīta piṇḍād
udvartayāmāsa śanais tad aṅgam (11)

Seeing Kṛṣṇa coming to the bathing dais, a servant named Sāranga took off all His ornaments and dressed Him in a clean thin folded bathing dress. Kṛṣṇa happily sat down on a good seat and a servant named Patrī washed His lotus feet with a stream of fragrant water poured from a shining golden pot by a servant named Patraka. Then Patrī dried off those lotus feet with a towel. A barber's son named Subandha anointed Kṛṣṇa's limbs with soft Nārāyaṇa-oil, and then lovingly massaged His body. Another servant, named Sugandha, massaged Kṛṣṇa's limbs with a yellow, ever-cool unguent which is even softer than a hump of butter. While he gently massaged Kṛṣṇa, Sugandha was overwhelmed with affection. (8-11)

dhātrīphalārdra kalkena keśān śīta sugandhinā; snigdhaḥ
snigdhena susnigdhān karpūro'pi samaskarot (12)
prakṣālayan śītala vāri dhārayā śanais
tad aṅgāni payoda dattayā
svabhāva śītojjvala komalānyalaṁ
cīnāṁśukenātra mamārja raktakaḥ (13)
manda pakka parivāsita kumbha
śroṇi sambhṛta jalair atha dāsāḥ
śātakumbha ghaṭikātta vimuktaiḥ
sveśvaraṁ pramuditāḥ snapayanti (14)
tac chrīmad aṅgaṁ mṛdu cīna vāsasā
ammārja keśan apa toya bindukān
kṛtvā ca pratyudgamanīyam aṁśukaṁ
patrī hiraṇya dyuti paryadhāpayat (15)

tatropaviṣṭasya sumṛṣṭa vedikā vinyasta
pīṭhe'guru dhūma vāsitaiḥ
jūṭaṁ kacai kaṅkatikā viśodhitair
vidhāya dāmnā kumudo'pyaveṣṭayet (16)
vidhāya gorocanayāsya bhāle tamāla
patraṁ mṛganābhi madhyam
śṛṅgārakārī makaranda nāmā lilepa gātrāni catuḥ samena (17)
tasya śrīmad bhuja yugalayoḥ kaṅkaṇe caṅkanākhye haime
bhrājan makara vadane karṇayoḥ kuṇḍale dve
mañjīrau śrī caraṇa yugale haṁsa hāri praṇādau hāraṁ
tārāmaṇim atha hṛdi premakando yuyoja (18)

Two servants, named Snigdha and Karpūra, affectionately arranged Kṛṣṇa's hair with soft, cool and fragrant Āmalakī (myrobalan)-paste. Raktaka bathed Kṛṣṇa's naturally cool and shining limbs with cold water, handed to him by Payoda, and then dried Him with a fine towel. Different servants then showered their Lord Kṛṣṇa with lukewarm scented water brought in golden pots. They were very happy when the water poured out of the pots. Patrī dried off Kṛṣṇa's beautiful limbs with a soft thin towel and rubbed the water out of His hair. Then he dressed Kṛṣṇa in His shining golden *dhotī*. Kṛṣṇa sat upon the cleansed dais and a servant named Kumuda scented His hair with *aguru*-smoke, combed His hair and made a top knot in it with a string. A dressing servant named Makaranda made a *tilaka* of *gorocana*, named Tamāla-patra (leaf of a Tamāla tree) and filled up the space inbetween with musk. Then he anointed Kṛṣṇa's limbs with *catuḥ sama* (an ointment of vermilion, musk, sandal and *aguru*). A servant named Premakanda hung golden bangles named Caṅkaṇa on Kṛṣṇa's beautiful wrists, Makara-earrings on His ears, anklebells, whose jingling defeated the cooing of swans, on His feet, and a jewelled necklace shining like the stars around His neck. (12-18)

tatra tatra sutaṁ mātā paśyantī prema vihvalā; tvarayantī kṛtau
dāsān svayaṁ ca vidadhe kriyām (19)

snātānuliptādṛta bhūṣitābhyāṁ śrīmad bala śrī
madhumaṅgalābhyām
tathāvidhais tatra tadaiva labdhaiḥ
samaṁ vayasyair virarāja kṛṣṇaḥ (20)
toyārdra kañcuka suveṣṭita toya pūrṇa bhṛṅgāra pāli
vimalāsana paṅkti yuktām
saṁsikta mṛṣṭa vara dhūpa vidhūpitāṁ
tān vedīṁ ninaya kila bhojayituṁ tadāmbā (21)
śrīdāma subalau vāme puro'sya madhumaṅgalaḥ;
dakṣiṇe śrī balaś cānye paritaḥ samupāviśan (22)
teṣūpaviṣṭeṣvatha pānakāni svarṇeṣu pātreṣu susambhṛtāni
pānāya citropahṛtāni mātā putrāya tebhyaś ca dadau krameṇa (23)

Mother Yaśodā walked hither and tither, overwhelmed with love for Kṛṣṇa, encouraging her servants, and assisting them personally. Then Śrīmad Balarāma and Śrī Madhumangala, freshly bathed, anointed and ornamented, joined Kṛṣṇa, who shone in their midst. Mother took them to the dining platform, which was rinsed and covered by a sheet, surrounded by golden pots and clean chairs, where nice incense was burning. When Kṛṣṇa sat on the platform, Śrīdāma and Subala sat at His left, Madhumaṅgala faced Him and Śrī Balarāma and others sat on His right. When they thus sat down, mother Yaśodā served Kṛṣṇa and all others a drink[1] which was brought in by Citrā-devī in golden pots. (19-23)

sva sva saṁskṛta miṣṭānnaṁ prātar āśopayogi yat; upajahrus
tayāhūtā mātre gopyo mudānvitāḥ (24)
śrī rādhayā yatnata eva gehād ānīta khaṇḍodbhava laḍḍukāni
gaṅgājalākhyānyatha raṅgadevī tad iṅgitenopajahāra mātre (25)
tāni mātā balādibhyo vibhajya snehato dadau; prakīrṇa
svarṇapātreṣu vinidhāya pṛthak pṛthak (26)

Being called by Yaśodā, the *gopīs* joyfully handed her the breakfast-sweets that each of them had cooked. Raṅgadevī hand-

ed Yaśodā the Gaṅgājala-*laḍḍus* that Rādhā had brought from Her home. Rādhikā gave her a wink to give Yaśodā these *laḍḍus*. Melting with affection, Yaśodā accepted these *laḍḍus* and placed them on separate golden trays, distributing them to Balarāma and the other boys. (24-26)

āsvādayantaṁ ghṛta pakkam annaṁ
sunarmabhis tān api hāsayantam
ālokayantaṁ nayanāñcalena
rādhānanaṁ taṁ dadṛśur mudālyaḥ (27)

While enjoying the rice cooked in *ghī*, Kṛṣṇa joked with His friends and cast sidelong glances at Rādhā's face. The *sakhīs* were very happy to see Him like this. (27)

adau bhadram idaṁ miṣṭam etat snigdhaṁ sucāru tat; tarjanyā
darśayantyambā bhuṅksva vatsetyabhāṣata
yadyad iṣṭaṁ bhaved yasya jñātvā jñātvā hasan hariḥ
tasmai tasmai dadau tattat svapātrāt prakṣipan muhuḥ (29)

Yaśodā lifted her index finger at Kṛṣṇa, urging Him to eat by saying: "This is very nice, eat this! This is very sweet, this is pleasant and this tastes good!" Hari laughed and repeatedly gave each of His friends their own favorite dish from His own plate, knowing what they liked. (28-29)

vīkṣya yatnānvitām ambāṁ mandam aśnantam acyutam
parihāsa paṭus tasmin vrajeśām avadad baṭuḥ (30)
ayam ced bhūri nāttyamba dehi me sarvam admyasau;
mayaivāliṅgitaḥ puṣṭo bhavitā bhūribhojinā (31)
nāsya mandaruceḥ śaktir ghṛtapakkānna bhojane
tadasmai laghu rāddhānnaṁ vyañjanānyamba dāpaya (32)

Seeing Acyuta's weak appetite and His mother's efforts to make Him eat, Madhumaṅgala, the expert joker, told

Vrajeśvarī: "O mother! If Kṛṣṇa doesn't eat much, then give everything to me! I will nourish Him simply by embracing Him! By embracing a big eater like me He will also become strong! Since there is something wrong with His digestive fire, Kṛṣṇa cannot eat dishes cooked in *ghī*, so, mother, just give Him some light rice and vegetables!" (30-32)

athaḥ kṛṣṇaḥ sva pātrastha pakkānnāñjalibhir hasan;
pañcayaiḥ pūrayāmāsa bhuṅksveti baṭu bhojanam (33)

Then Kṛṣṇa laughed, took five to six handfuls of food grains from His own plate and put it on Madhumangala's plate, saying: "Eat this!" (33)

tato vāmakaphoṇi svaṁ vādayan vāmapārśvake; samyag bhok-
tuṁ kṛtārambhaḥ prahṛṣṭo baṭur āha tam (34)
vayasya paśya bhakṣye'ham ityaśnan kavala dvayam; mātar me
dadhi dehīti prāhiṇot tāṁ tadāhṛtau (35)
gopāḥ paśyata nṛtyatīha capalaḥ pakkānna labdhāśayā
kīśeśo dadhi lampaṭo'ham iti tān kṛtvonmukhāṁs tad diśi
teṣāṁ bhojana bhājaneṣu śanakair ākṣipya bhakṣyaṁ nijaṁ
sarvaṁ bhuktam idaṁ mayeti sa punar garvāyamāno'vadat (36)
athāgatāṁ tāṁ dadhi pātra hastām
uvāca paśyāmba vinaiva dadhnā
mayopabhuktaṁ drutam eva sarvaṁ
tat pāyasaṁ dāpaya bhūri mahyam (37)

Madhumaṅgala slapped his left armpit; commencing his full meal, he said: "O friend! Look! I'm eating!" and took two handfuls of food. Then he told Yaśodā: "Mother, give me some yoghurt!" He said to the boys: "O cowherd boys! Look! This naughty monkey is dancing, hoping to get some yoghurt or cooked rice!" The boys all looked were Madhumaṅgala was pointing at, while Madhumaṅgala put all his own food on their plates. Then he proudly announced: "I have eaten everything!"

Seeing mother Yaśodā coming with a plate of yoghurt, he told her: "Look mother! I have eaten yoghurt, now just quickly give me a lot of sweet rice!" (34-37)

haimeṣu pātreṣu nidhāya rādhayā
navīna rambhā dala manda mārutaiḥ
śītīkṛtaṁ sve pariveśitaṁ kare
tebhyo dadau pāyasam āśu rohiṇī (38)
syandānikopari dhṛteṣu puraḥ suvarṇa sthālīcayeṣvanucarair
vimalādi mukhyaiḥ
rādhārpitaṁ nija kare varamodaṇaṁ sā
tebhyas tatah pariviveśa śanair balāmbā (39)
ānīyānīya gāndharvā dattāni vyañjanāni sā;
śākādīnyamla śeṣāni tebhyo'dāt kramaśaḥ śanaiḥ (40)
rambhodarastha cchada varṇa lāghavāḥ
saṁmṛṣṭa godhūma sucūrṇa roṭikāḥ
ghṛtābhiṣiktāḥ pariveśitās tayā tebhyo
'nya pātreṣu nidhāya sā dadau (41)
dhaniṣṭhayā yal lalitādi saṁskṛtaṁ
tat tad rasālādikam āhṛtaṁ puraḥ
kṛtvā pṛthak pātracaye vrajeśvari
sasneham ebhyo dadatī mumoda sā (42)

Rohiṇī quickly served them sweet rice which was prepared by Rādhā and kept cool by Her by softly fanning it with a fresh banana-leaf, from golden trays. Then Rohiṇī gradually served the best rice, which was handed to Her by Rādhā Herself and which was kept on golden trays by maidservants like Vimalā. She served one dish after the other, up to the *āmlā* (tamarind). Each dish was handed to her by Gāndharvā (Śrī Rādhikā). Rohiṇī served soft white *roṭīs* made of thoroughly ground wheat and sprinkled with *ghī*, on different plates. On separate plates Dhaniṣṭhā brought savouries and other dishes prepared by Lalitā, and Yaśodā served them with great loving joy. (38-42)

hṛdaya dayita mukha vīkṣaṇa hṛṣṭās
tad ati madhura mṛdu kānti vikṛṣṭāḥ
mumudur udita pṛthu bhāva vihastā ramaṇa
bhavanam adhi tāḥ puruśastāḥ (43)

Seeing the moonlike face and the very sweet soft luster of their heart's lover, Śrī Rādhā and Her friends, who were auspiciousness personified for Kṛṣṇa's abode, became very happy, filled with deep emotions. (43)

annānyatho tāni caturvidhāni te pīyūṣa sārodbhava vikriyā iva
āsvādayanto madhurāṇi saspṛhaṁ tām
hāsayanto jahasuś ca narmabhiḥ (44)
carvanti carvyāṇi mṛdūni kecil lehyāni cānye caṭulaṁ lihanti
pibanti peyāni pare prahṛṣṭāś cuṣyanti cūṣyāṇyapare'vitṛptāḥ (45)

After eating these four kinds of sweet nectarean dishes (licked, chewed, drunk and sucked) with gusto, Madhumangala and his friends made Kṛṣṇa laugh with their jokes. Insatiably, some boys chewed their chewable food (like fried rice), licked their lickable food, drank their drinks (like milk) and sucked their suckable food (like ripe mango juice). (44-45)

svāduṅkāraṁ kamala nayanaḥ saspṛhaṁ tat tad annaṁ
hasta sparśād amṛta madhuraṁ manda mandaṁ priyāyāḥ
tad vāktrābja prahita nayana prānta bhṛṅgo nigūḍhaṁ
prāśnannambā manasi niviḍaṁ sa pramodaṁ vyatānīt (46)

As He secretly fixed His bee-like eyes on Rādhikā's lotus-like face, lotus-eyed Kṛṣṇa gave great joy to His mother, who saw Him slowly eating all the dishes that were as sweet as nectar by the touch of Rādhā's hands.

prahita cakita netra prānta dṛṣṭi praṇālī milita tad ati
lābanyāmṛtāsvāda puṣṭā

prasarad akhila bhāvollāsam ācchādayantī
dayita hṛdayam uccai rādhikāpyājahāra (47)

Śrī Rādhā was satisfied by beholding Her beloved's nectarean beauty. Hiding Her own feelings She attracted His mind with Her restless sidelong glances. (47)

atha bala jananīṁ tām antarākṛtya nṛtyan madakala
madirākṣīm arpayantīṁ kare'syāḥ
mṛdu mṛdu madhurānnaṁ preyasīṁ prekṣya kṛṣṇaḥ ślatha ruci-
ra śane'bhūd unmanā nāgareśaḥ (48)

Śrī Kṛṣṇa, the king of lovers, looked at Rādhā's restless dancing wagtailbird-like eyes and lost His appetite, even when Balarāma's mother served Him soft sweet rice with her own hands. (48)

sāmibhuktaṁ kiyattena kiñcit tryaṁśāvaśeṣitam
bhakṣya vīkṣyāśane mandaṁ taṁ cāsīd vyākulā prasūḥ (49)
yatnāt saṁskṛtamannādi sarvaṁ tyaktaṁ kathaṁ suta; kṣudhi-
to'si kiyad bhuṅkṣva śapathaḥ śiraso mama
ānāyya yatnād vṛṣabhānu kanyakāṁ
saṁskāritam sarvam idaṁ sutā'nayā
annādi miṣṭaṁ ca sudhā parārddhatas
tathāpi nāśnāsi karomi kiṁ hatā (51)
atha ṣā rohiṇīm āha paśya rohiṇi cañcalaḥ; durbalaṁ kṣudhi-
to'pyeṣa kim apyatti na mandabhuk (52)

Mother Yaśodā became upset when she saw that Kṛṣṇa ate so little, leaving a third part of His meal uneaten, so she said: "O son! All these dishes have been prepared with great care, why are You refusing them? I swear on my head! Eat a little more, You are hungry! I diligently brought King Vṛṣabhānu's daughter here to cook for You, and everything was cooked by Her! Though all these dishes are billions of times sweeter than nectar, You will not

eat! Alas! Alas! What shall I do? This is killing me!" Then she told Rohiṇī: "Look, Rohiṇi! Although this whimsical, weak boy is hungry, He will not eat!" (49-52)

ataḥ sneha parītāṅgī lālayantyaghamardanam; pralambahantur
ambeyaṁ vabhāṣe taṁ puraḥsthitā (53)
yatnād annaṁ sādhitaṁ vatsa miṣṭaṁ
mallīmṛdvyā rādhayedaṁ mayā ca
kṣutkṣāmo'si tvaṁ ca nāśnāsi tat tām
ambām etāṁ māṁ ca kimvā dunoṣi (54)
jananī tava paśya khidyate suta nirmañchanam atra yāmi te
bhramato bhavitā vane śramaḥ kiyad aśnīhi vidhehi mad vacaḥ (55)

Then Balarāma's mother Rohiṇī, whose body was filled with motherly love, fondled Kṛṣṇa and said: "O boy! Rādhā, who is more tender than a jasmine-flower, and myself have prepared these sweets with great care! [Kṛṣṇa glanced at Rādhā] Why are You making Her, Your mother, and myself sad by not eating? Look! Your mother is distressed by thinking that You will be tired of roaming in the forest! I beg You, heed my words and eat something!" (53-55)

bhuktaṁ mayā bhūri gatā vubhukṣetyuktv
ā niyamyocchalitaṁ vikāram
taṁ vīkṣya mandaṁ punar apyadas taṁ
nanandatur nandasutaṁ jananyau (56)

Kṛṣṇa replied: "I have eaten so much!", but then He began to eat profusely to hide His ecstatic transformations (from seeing Śrī Rādhikā, and hearing Her name). In this way He gave great joy to His mothers. (56)

idam idam atimiṣṭaṁ vatsa bhuṅksveti mātā saśapatham atha
tat tad darśayantyaṅgulībhiḥ
sakalam abhilaṣantī kartum aśruplutākṣī tad udar
gatam annaṁ sātmajaṁ vāvadīti (57)

rasālā pakkāmra drava śikhariṇī ṣāḍava payaḥ karambhāmikṣā
vyañjana dadhiphalā pūpa baṭakān
kṛtāmreḍānetra stanaja payasā klinna sicayāpyatṛptā taṁ
tṛptaṁ muhur atha sutaṁ prāśayad iyam (58)

Mother Yaśodā, swearing Kṛṣṇa to eat all the sweets, showed them with her fingers, repeatedly saying: "Boy! This is very sweet, that is very sweet!" Her eyes filled with tears and being determined to fill up Kṛṣṇa's belly, she told Him: "Eat!" Repeatedly and untiringly Yaśodā encouraged her son to eat the *samosas*, cooked mangoes, *śikhariṇī*, lemonade, milk, Āmikṣā, curries, yoghurt, fruits and many varieties of cakes and pies, while her dress was moistened by her breast milk flowing out of parental love, and her loving tears. (57-58)

bhakṣyaṁ bhojyaṁ bahutara miṣṭaṁ lehyaṁ
peyaṁ mṛdu madhuraṁ te
bhuktvā pītvā rasabhara tṛptāḥ sarve'
bhūvan vanagamanotkāḥ (59)
sarve suvāsitamṛdā mukha pāṇipadmānyāmṛjya
sādhu mṛdu leṣikayā ca dantān
dāsaiḥ praṇīta kaṇakādika kuṇḍikāsu tair
datta vāribhir athācamanaṁ vyadhus te (60)
elā labaṅga ghanasāra vimiśritābhir
jambūla datta vara khādira golikābhiḥ
śītojjvalābhir adhivāsya mudā mukhante
savyena pūrṇam udaraṁ mamṛjuḥ kareṇa (61)
rasāla karasaṁskṛtopahṛta nāgavallī sphurat supakka
dalavīṭikāḥ sukham adanta evotsukāḥ
tataḥ śata padāntarālaya viśāla palyaṅkikā kuleṣvatha
viśaśramuḥ parijanair amī vījitāḥ (62)
tam iha viśramitaṁ paricārakāḥ
śikhidala vyajanaiḥ samavījayan
avadalayya dalaṁ mṛdu vīṭikāḥ
prabhum athādayati sma vilāsakaḥ (63)

After eating these many sweet and soft drinkable, chewable and lickable sweets, all the boys were satisfied and they became eager to go out to the forest. They washed their mouths, rubbed their lotus-like hands with scented clay and brushed their teeth with soft toothpicks. Then they flushed their mouths with water brought in golden pots by the servants. (59-60)

A servant named Jambūla massaged Kṛṣṇa's belly with his left hand to stimulate His digestion and he served cool and splendid *khadir*-powder with cardamom, cloves and camphor to please His mouth. Kṛṣṇa took a fresh *pān* from His eager servant Rasāla and took another hundred steps to lie down on His huge bed, where His servants started fanning Him with a peacock feather-fan. The servant Vilāsaka served his dear Lord more soft betel leaves. (61-63)

niṣkramya dhautāṅghri karāṁ mahānasād
dāsīgaṇais tāṁ vyajanair upāsitām
rādhāṁ prakoṣṭhāntaragāṁ sakhījanair
vilokayantīṁ ramaṇaṁ gavākṣataḥ (64)
ānandaja sveda jalair vrajeśayā
pratīyamānāṁ śramakarṣitetyalaṁ
bhoktuṁ prayatnād upaveśya sā mudā
balāmbayānnāni gṛhād adāpayat (65)
tayā nidiṣṭā ghṛta saṁskṛtānnaṁ
dātuṁ dhaniṣṭhā hari bhukta śeṣaiḥ
saṁmiśrya gūḍhaṁ ghṛta saṁskṛtānnair
gṛhāt tad ānīya dadāv amūbhyaḥ (66)
anaśnantīṁ hriyā vīkṣya vastrāvṛta natānanām;
rādhikām avadat kṛṣṇamātā vātsalya viklavā (67)
janani mayi jananyāṁ kiṁ nu lajjedṛśīyaṁ suta
iva mama cetaḥ snihyati tvayyatīva
ayi tad apanayaināṁ yāmi nirmañchanaṁ te
śiśiraya mama netre bhuṅksva paśyāmi sākṣāt (68)
yūyaṁ ca me stha tanayās tanayā hriyā kiṁ putryaḥ
kurudhvam aśanaṁ lalitādayas tat

ityāgrahācchapatha dāna śataiś ca mātā miṣṭānna miṣṭa vacanaiḥ samabhojayattāḥ (69)

Śrī Rādhā left the kitchen, washed Her hands and feet and entered another room where She was fanned by Her maid-servants while She gazed at Her beloved through the window with Her girlfriends. When She began to perspire of ecstasy mother Yaśodā thought it was from Her fatigue of cooking, so she ordered Rohiṇī to bring Rādhā some food from the house while she personally sat next to Her. Dhaniṣṭhā secretly mixed some remnants of Hari's meal fried in *ghī* with the rice-in-*ghī* brought from the house by Rohiṇī, and gave it to Rādhā and Her friends. Seeing that Rādhikā shyly covered Her lowered face with Her veil, not eating anything, Kṛṣṇa's mother, who was melting of affection, told Her: "Mother[2]! Think of me as Your mother! Why are You so shy? I love You as much as I love my son! I worship You! When I see You eating You cool off my eyes! Eat while I watch You personally!" Then she told Rādhikā's girlfriends: "O girls! You are also all my daughters! Why are you shy? Eat something!" Speaking such affectionate words to Lalitā and her friends, Yaśodā took hundreds of oaths to make them eat her sweetmeats. (64-69)

hṛdy udgataiḥ suta karāgrahaṇābhilāṣais
tad bhūṣaṇaiḥ su bahuśaḥ saha yāni yatnāt
niṣpādya tan nava vadhū pratirūpakāṇi
snehāddhṛtāni sadane vara sampuṭeṣu (70)
tair bhūṣaṇair atha dhaniṣṭhakayopanītais
tāmbūla candana varāmbara nāgajaiś ca
ālīvṛtam nava vadhūm iva tāṁ vrajeśā
sammānya hārda balitā muditā vabhūva (71)

Her heart eager with desires to marry her son, filled with affection, Yaśodā carefully placed many suitable ornaments (for this) in nice baskets at her home, as if Rādhā was her own daugh-

ter-in-law. Dhaniṣṭhā brought these baskets to Śrī Rādhā along with betel leaves, sandal paste, vermilion and new clothes. Queen Yaśodā was very happy to see Rādhikā surrounded by Her girl-friends, as if She was her own daughter-in-law. (70-71)

rādhāhṛtaṁ yan niśi tad viśākhā dhaniṣṭhāyāt subalāya gūḍham
pītottarīyaṁ subalo'pi tasyai nīlāmbaraṁ kṛṣṇa hṛtaṁ tayaiva (72)

Viśākhā brought Kṛṣṇa's yellow *dhotī* of last night from Rādhā and gave it to Subala through Dhaniṣṭhā. Subala in return gave Rādhā's blue cloth to Dhaniṣṭhā (who handed it to Viśākhā). (72)

tāvat sva sevākṛti labdha varṇāḥ
snehena dāsāḥ pariphulla gātrāḥ
tair gandha mālyāmbara bhūṣaṇais te
vibhūṣayāmāsur adhīśvaraṁ svayam (73)
bhakti cchedāḍhya carcāṁ malayaja
ghusṛṇaiḥ dhātucitrāṇi vibhrad
bhūyiṣṭhaṁ navya vāsaḥ śikhidala
mukuṭaṁ mudrikāḥ kuṇḍale dve
guñjāhāraṁ suratna srajam api
taralaṁ kaustubhaṁ vaijayantīṁ
keyūre kaṅkaṇe śrī-yuta padakaṭakau
nūpurau śṛṅkhalāṁ ca (74)
ātmaika dṛśya gāndharvā pratibimba karanvitaiḥ dadhad
vakṣasyayaṁ hāraṁ gumphitaṁ sthūlamauktikaiḥ
śṛṅgaṁ vāmodara parisare tundabandhāntarasthaṁ dakṣe tad-
vannihita muralīṁ ratna citrāṁ dadhānaḥ
vāmenāsau sarala laguḍīṁ pāṇinā pītavarṇāṁ līlāmbhojaṁ
kamala nayanaḥ kampayan dakṣiṇena (76)
vaṁśī viṣāṇa dala yaṣṭi dharair vayasyaiḥ
samveṣṭitaḥ sadṛśa hāsa vilāsa veśaiḥ
gantuṁ vanāya bhavanād vanajekṣaṇo
'yaṁ muṣṇan mano mṛgadṛśām atha nirjagāma (77)

The servants, who were expert in their service, decorated their Lord with oils, perfumes, garlands, clothes and ornaments, their limbs blooming with affection. They put *tilaka* on Kṛṣṇa's forehead with their fingers, anointed His limbs with musk and sandal paste, drew pictures on His body with mineral pigments, dressed Him in fresh clothes, put a peacock feather-crown on His head, hung His rings and earrings, His *guñjā*-necklace, jewel necklace, medal, Kaustubha-jewel, Vaijayantī-flower garland, armlets, bracelets and anklebells on, and they hung a necklace of big pearls on His chest, which reflects Gāndharvā's (Rādhikā's) image in them, which only Kṛṣṇa can see. On the left side of Kṛṣṇa's sash they tucked His horn and on the right side His Muralī-flute, which was studded with wonderful jewels. They placed His Laguḍi-reed in His left hand and His play lotus, which lotus-eyed Kṛṣṇa playfully twirled around, in His right hand. Kṛṣṇa then met His cowherd friends, who also all had flutes, horns and sticks, and who smiled, dressed and played just like Him. Surrounded by them, lotus-eyed Kṛṣṇa left His home for the forest, churning the minds of the fawn-eyed *gopīs*. (73-77)

śrī caitanya padāravinda madhupa śrī rūpa sevāphale
diṣṭe śrī raghunātha dāsa kṛtinā śrī jīva saṅgodgate
kāvye śrī ṛaghunātha bhaṭṭa viraje govinda līlāmṛte
prātar bhojana kelivarṇanamayaḥ sargaś caturtho gataḥ

In the great poem Govinda Līlāmṛta, which is the result of service to Śrī Rūpa Gosvāmī, who is a bee at Śrī Caitanya's lotus feet, the encouragement of Śrī Raghunātha Dāsa Gosvāmī, the association of Śrī Jīva Gosvāmī and the blessing of Śrī Raghunātha Bhaṭṭa Gosvāmī, this was the third chapter, filled with descriptions of Kṛṣṇa's breakfast-pastimes.

1 According to commentator Śrī Vṛndāvana Cakravartī this is a drink of n rikela jala sarvottama ik urasa vik ra - coconut juice plus the best sugar cane juice.

2 This is an affectionate address of one woman in Vraja to another, not necessarily to a mother.

Chapter Five:

Pūrvāhna-līlā

(Pastimes at forenoon, 8.24 - 10.48 a.m.)

pūrvāhne dhenu mitrair vipinam anusṛtaṁ goṣṭhalokānujātaṁ
kṛṣṇaṁ rādhāptilolaṁ tad abhisṛtikṛte prāpta tat kuṇḍatīram
rādhāṁ cālokya kṛṣṇaṁ kṛta
gṛha gamanām āryayārkārcanāyaiḥ
diṣṭāṁ kṛṣṇa pravṛttyai prahita nija
sakhī vartma netrāṁ smarāmi

SUMMARY OF THE FORENOON PASTIMES:

I remember Śrī Kṛṣṇa in the forenoon, who goes into the forest with His cows and His friends, being followed by the people of Vraja. Later in the morning He goes out to the bank of Rādhākuṇḍa, eager to meet Śrī Rādhā. I also remember Śrī Rādhā, who is being engaged by Her elder Jaṭilā to go out for worshiping the Sungod. Being eager to hear something about Kṛṣṇa, She sends out Her friends to look for Him. She remains casting Her eyes down the road, hoping that Her friends will return with news from Him. (1)

sa mandraghoṣābhidha śṛṅga ghoṣaiḥ
saṁghoṣayan ghoṣam apāstadoṣaiḥ
sammohayan hṛd vrajasundarīṇāṁ
sampoṣayan prema bahir jagāma (2)

When Śrī Kṛṣṇa went out to the meadows in the morning He blew His horn named Mandaghoṣa, which destroys all inauspiciousness in the world and delights the people of Vraja. Enchanting the minds of all the *gopīs,* and increasing Their love for Him, He went out. (2)

gomayotpalikākūṭair giri śṛṅga nibhair yutam; vāsitā
vāsamattānāṁ ṣaṇḍānāṁ saṅgaroddhuraṁ (3)
kṛṣṇa līlāṁ pragāyadbhir vihasadbhiḥ parasparam;
gomayāvacaya vyagraiḥ gopa dāsīśatair vṛtam (4)
go yāna vatsāvaraṇa vyagra gopa śatānvitam;
gomayotpalikākṛdbhir jarad gopīgaṇair yutam (5)
gavāṁ sthānī śreṇī sphūritam abhito'lpāvṛticayo-llasad
vatsāvāsa sphurita tala vṛkṣāvalicitam
karīṣa kṣodasyoccaya mṛdula bhūmītalamasau vrajābhyarṇaṁ
pūrṇaṁ vrajadhanajanair vīkṣya mumude (6)
tarṇakārodhana vyagra gopaṣādo gaṇānvitāḥ; ucchalad
gopayaḥ pūrāḥ dugdhabhāṇḍāni kacchapāḥ (7)
gośakṛccayanāsakta gopīvaktra saroruhāḥ; sitāruṇa calad vatsa
haṁsa kokakulākulāḥ (8)
nirgacchad dhavalā paṅkti nadīr gopuccha śaibalāḥ; gavālaya
saraḥ śreṇīḥ paśyan sa mumude hariḥ (9)
anuvrajan svorddhamukhaṁ vrajendur
vrajendra niṣkāsita govrajaṁ saḥ
vrajād vikarṣan vrajavāsī lokān vanāya vavrāja sakhi vrajena (10)

Kṛṣṇa's bliss knew no bounds when He went out to the meadows and beheld the beauty of the environment. At some places there were high, mountain-like heaps of cow-dung. At some places the bulls, that were agitated by the smell of the cows in rut, were fighting each other. At some places hundreds of cowherd-maidservants eagerly collected cow-dung, looking very beautiful as they sang Kṛṣṇa's glories and laughed at one another. Somewhere hundreds of cowherds anxiously kept the calves back when the cows were going out. Elsewhere the elderly

cowherd women made cowdung-cakes. Innumerable barns were around everywhere, calves stood under their blossoming tree-abodes, and the whole area was softened by scattered cowdung-powder. Hari was very happy to see the barns that looked as beautiful as lakes from which rows of white cows streamed like rivers. Their flowing milk was like the water of that river and the cowherds that tried to stop their calves from going to the cows were like fishes in that river. The milk-pots were like turtles and the faces of the *gopīs* that collected cow-dung were like lotus flowers in that stream, the white and red calves were the swans and the Cakravākas and the cows' raised tails were like moss in that river. When Kṛṣṇa, the moon of Vraja, thus beheld the beauty of the cow-pens He became very happy and entered forest with His friends and His cows, that kept their heads up (to see Kṛṣṇa) and that were selected by the king of Vraja. (3-10)

rajo'mbhobhiḥ śambhor api ca vidhi dambholikarayoḥ
parāṁ śuddhiṁ buddhīndriyacaya niruddhiṁ vidadhatī
lulāpyālyā pālyā ravi duhitṛkālyātha militā gavāṁ śreṇī śvenī
dyusarid iva veṇī bhramam adhāt (11)

When those white cows thus started for the meadows with the black buffaloes they looked like the Triveṇī, the confluence of the Gaṅgā (the white cows), and Yamunā (the black buffaloes). Even Brahmā, Śiva and Indra consider themselves blessed when they get the touch of this dust, thrown up by the cows' hooves[1], that purifies their intelligence and their senses like the water of the celestial Gaṅgā. (11)

vanāya gacchan vanajekṣaṇo harir
yato yataḥ sanniḍadhe padāmbujam
tatas tataḥ sā vrajabhūḥ samutsukā
prakāśayāmāsa hṛd ambujaṁ svakam (12)
tac chrī pada sparśa bhara pramodaiḥ
sā phulla romāñcita sarva gātrī
nananda kṛttāni tṛṇāni bhūyaḥ khuraiḥ kṣatāṅgāni ca rohayantī (13)

Wherever lotus-eyed Hari placed His lotus feet when He went to the forest, the enthusiastic soil of Vraja manifested one of her own heart's lotuses. Out of joy from the touch of Kṛṣṇa's lotus feet the soil of Vraja shivered fully over her whole body, wearing fresh grass-sprouts again even after the hooves of the cows had split up the old ones. (12-13)

phullākṣi padmāti javā susaṁbhramā
prītyambuvṛṣṭyaidhita sarvatomukhā
vṛddhādi bālānta janāvalī sarid vrajācalāt
kṛṣṇa samudram āyayau (14)
klinnāmbarā'kṣi stanajaiḥ payaḥ sravais
tathāvidhair yātṛ mukhāṅganāgaṇaiḥ
ambā kilimbānugayā balāmbayā
sahāgatāmbā suta darśanotsukāḥ (15)

A river of children, old people and women floated from the mountain-like Vraja, their lotus-like eyes shedding showers of tears in all directions, that met with the Kṛṣṇa-ocean. (14) Yaśodā, whose dress was moistened with her tears and breast milk of love, eagerly came out to see her son along with her sisters-in-law and the leading women of Vraja, like Ambā, Kilimbā and Rohiṇī. (15)

anyonyāsaṅga saṁstabdha dṛṣṭi hillolam ulbanam;
kṛṣṇaṁ rasārṇavaṁ bheje rādhā surataraṅgiṇī (16)

Just as the Gaṅgā flows towards the ocean, the Gaṅgā-like waves of Rādhā's glances were stunned from meeting Kṛṣṇa, the ocean of *rasa*. (16)

maṅgalā śyāmalā bhadrā pālī candrāvalī mukhāḥ; svasva
yūthāḥ yūthanāthāḥ sarvatas tās tam anvayu (17)
saha dhana janavṛndair nirgate prāṇanāthe jana gatir
avahānyāspandanālāpa hīnā

paśu khuraja rajobhir dhūsarāsau jaḍāṅgī
vraja vasatir athāsīt proṣita preyasīva (18)

From all sides, the *gopī*-group leaders like Maṅgalā, Śyāmalā, Bhadrā, Pālī, Candrāvalī and others came out to follow Kṛṣṇa. The *gopīs* stayed behind motionless and speechless, like wives whose husbands are leaving for a journey. When the Lord of their hearts, Kṛṣṇa, took His friends and cows with Him, all directions were covered with dust thrown up by the cows' hooves. (17-18)

anvayat pitarau vīkṣya savrajau vanasīmani
sthite'smin balita grīvaṁ tastambhe go kadambakaiḥ (19)
ananta śaṅkau sva vana prayāṇe'pybhadra
bhīter anivārayantau
asrākulākṣāv api darśanotsukau sa
duḥsthito'bhūt pitarau samīkṣya (20)

When Kṛṣṇa came to the outskirts of the forest, He looked behind Him with bent neck to see that the people of Vraja followed Him along with His parents. Thus He halted with His cows and calves. Kṛṣṇa was sorry to see His parents in endless anxiety about His going to the forest, unable to withold their tears, that kept them from looking at Him despite their eagerness to do so.

saurabhya lubdhā tṛṣitoccalantī hrī
vātyayā vaṁbhramitābhito'pi
netrāli paṅktir vrajasundarīṇāṁ
hareḥ papātaiva mukhāravinde (21)
samīkṣya rādhā vadanāravinde
śrī netra nṛtyan mada khañjarīṭau
sumaṅgalāṁ svāṁ manute sma yātrāṁ
tadīya sandarśana sat phalāṁ saḥ (22)

The bee-like eyes of the *gopīs* became greedy and thirsty after Kṛṣṇa's fragrance, wandered around on the wind of bashfulness and then landed on Hari's lotus-face. Seeing the intoxicated, dancing Khañjana-bird-like eyes in Rādhā's lotus-like face, Kṛṣṇa thought His journey would be auspicious and successful. (21-22)

sva sva bālam apahāya mātaraḥ kṛṣṇa
vaktra dhṛta sāśru locanāḥ
stanya sikta vasanāḥ suvatsalāḥ
sarvato'tha parivabrur acyutam (23)
vimanaskāpi manasā bhāvayantyatha tat śubham; vihastāpi
svahastābhyāṁ jananī tam alālayat (24)
śataśaḥ santi me gopā nipuṇāḥ pālane gavām; pālayāmi
svayam iti vatsa ko'yaṁ durāgrahaḥ (25)
bālo'si mṛdulas tatra vimukta cchatra pādukaḥ; dinaṁ bhramasi kāntāre jīvetāṁ pitarau katham (26)

The women of Vraja left their children and affectionately surrounded Acyuta, looking at Him while tears and breast milk of love moistened their clothes. Although Yaśodā was sad, she thought of her son's welfare and fondled Him with her own hands, saying: "O child! Although we have hundreds of cowherd men, that are expert in keeping cows, You are saying: "I will herd the cows Myself!" Why do You have such ill desires? You are just a tender child, but still You wander around on rough roads in the day, without shoes and umbrella. How can Your parents survive, ~~that thought?~~" (23-26)

kriyamāṇāgrahau svasya cchatropāna dvidhāraṇe; vātsalya
vyākulau vīkṣya pitarau prāha keśavaḥ (27)
gopālanaṁ svadharmo nas tāstu niśchatra pādukāḥ; yathā
gāvas tathā gopās tarhi dharmaḥ sunirmalaḥ (28)
dharmād āyur yaśo vṛddhir dharmo rakṣati rakṣitaḥ; sa kathaṁ
tyajyate māta bhīṣu dharmo'sti rakṣitā (29)

Seeing His parents' eagerness to make Him wear shoes and an umbrella, and seeing their love for Him, Keśava said: "Our caste-duty (as *vaiśyas*) is to keep the cows, and this must be done without shoes. The cowherds must go just like the cows. Then only is our profession purely executed! Religious principles increase one's lifespan and reputation and they protect those who follow them. O mother, how can you give this up? Only religious principles protect one from fear!"

sutasya sādguṇyam avekṣya tṛptau
nanandatustau hṛdi yadyapāram
aniṣṭa śaṅkākulitā tathāpi gopān samāhūya jagāda mātā (30)
subhadra maṇḍalībhadra vatsa bho balabhadraka; samarpi-
to'yaṁ yuṣmāsu bālo'ti mṛdulaścalaḥ (31)
yantraṇīyaḥ śikṣaṇīyaḥ pālanīyaś ca vaḥ sadā; svairī cecca-
latāṁ yāti kathanīyaṁ tadā mayi (32)
dhṛta khaḍga dhanurbāṇair bho vatsā vijayādayaḥ;
pālanīyo'pramattair vaḥ sadāyam abhitaḥ sthitaiḥ (33)

Although Kṛṣṇa's parents were very happy and satisfied to see these good qualities in their son, still mother Yaśodā was stirred by anxiety and she told the cowherd boys: "O Subhadra, Maṇḍalībhadra and Balabhadra! O boys, I hand my tender child over to you! He should always be controlled, instructed and protected and when He is naughty, I must be informed! O boys, headed by Vijaya! Stay close to Kṛṣṇa with your swords, bows and arrows and always protect Him!" (30-33)

aṅge sutasyātha kareṇa mātā
snigdhā spṛśantīśvara nāma mantraiḥ
nṛsiṁha bījaiś ca vidhāya rakṣāṁ
babandha rakṣāmaṇimasya haste (34)
ājñā mātaḥ pitariti sutaṁ saṁpatantaṁ padānte
dorbhyāṁ dhṛtvā hṛdi nidadhatau stanya vāṣpāmbu siktam
cumbantau tad vadana kamalaṁ mārjayantau karābhyāṁ

jighrantau taṁ śirasi pitarāvūhatur vāṣpa kaṇṭham (35)
bhūr daur bhavyā bhavatu bhavato rakṣitā śrī nṛsiṁhaḥ
śastaḥ panthā vanam api śubhaṁ bhāvukā dig vidik ca
svāgamyāḥ svaṁ punar atha gṛhaṁ maṅgalāliṅgitas tvaṁ
dattānujñaḥ sa iti mumude vatsalābhyāṁ pitṛtyām (36)

With her hand, mother lovingly touched all of her son's limbs, pronouncing the *mantras* with the Lord's names and the Nṛsiṁha-*bīja* for protection, binding a protecting stone on His wrist. Kṛṣṇa fell at His parents' feet and said: "Mother, father! Allow Me to go now!" They held Him to their hearts in their arms and moistened Him with tears and breast milk, kissing Him, wiping His lotus-face with their hands and smelling His head, saying with choked voices: "May Lord Nṛsiṁha protect You, may the earth, the sky, the path, the forest and all directions be auspicious!" Śrī Kṛṣṇa became very happy when they thus granted Him leave for the forest, embraced Him and said: "Quickly come back home!" (34-36)

yathā pitṛbhyāṁ sa tathā balāmbāpyambā
kilimbādyupamātṛ yuktayā
gopaiś ca gopīnivahaiś ca lālito yathā
haris taiḥ sa balo'pybhūt tathā

Nanda, Yaśodā, Rohiṇī, Ambā, Kilimbā and all the cowherdmen- and women fondled Balarāma just as they fondled Hari. (37)

vrajāṅganānāṁ tṛṣitākṣi cātakān
siñcan kaṭākṣāmṛta vṛṣṭi dhārayā
nyavedayat kānana vānam ātmanas
tābhiḥ sva dṛṣṭyaiva sa cānumoditaḥ (38)

Kṛṣṇa then sprinkled the eyes of the *gopīs*, that were like thirsty Cātaka-birds, with the stream of His nectarean glance,

announcing His own departure to the forest, and they allowed Him to go with their glances.

tāsāṁ mano dīna kuraṅga saṅghān
vilokya lolān ruci pallavān svān
ninye sphuṭaṁ cārayituṁ sva saṅge
sandānya dṛk śṛṅkhalayā svayāsau

When Kṛṣṇa went to the forest to herd His cows, it seemed as if He made the needy does of the *gopīs'* minds relish the sprout-like luster of His limbs. Then He locked them in the chain of His glance and took their minds along into the forest. (39)

dvi trāḥ kṣepyāḥ sumukhi ghaṭikāś cakṣuṣī mudrayitvā
māgāḥ khedaṁ sapadi bhavitā saṅgamo nau vanaste
āgantavya mayi karuṇayā cadmanāśu sva kuṇḍaṁ
kṛṣṇaś cakre sphuṭam anunayaṁ rādhikāyāṁ dṛśettham (40)
yayāce rādhikām ājñāṁ sva dṛśā dainya pūrṇayā; kātaryaṁ
vamatābhūt tat kaṭākṣeṇānumoditaḥ (41)
madhye nabhaḥ sammilane
'pyalūnair javāt praviṣṭair hṛdaye mithas tau
kaṭākṣa bāṇair api modamāptau
premno vicitrā hi gatir durūhā (42)
rādhā mano mīnamayaṁ sva saṅge
sva kānti jālena nibadhya ninye
rurodha tac citta marālam utkaṁ
sāpi sva dṛk kūṇana pañjarāntaḥ (43)

With His glance Kṛṣṇa requested Rādhikā: "O fair-faced girl! Close Your eyes and wait just two or three hours! Don't be sad, after a short time We will meet in the forest. Please find some excuse to go into the forest and quickly come to Your pond (Rādhākuṇḍa)!" (40)

With afflicted heart and full of humility Kṛṣṇa begged permission from Śrī Rādhikā and She granted permission with Her afflicted glance. (41) When the arrows of Rādhā and Kṛṣṇa's glances fell out of the sky, entering Their hearts, They both became very pleased (instead of hurt). This is the wonderful, inconceivable course of Their love. (42) Kṛṣṇa dragged Rādhā's fish-like mind along in the net of His bodily luster and Rādhā locked Kṛṣṇa's anxious swan-like mind in the cage of Her glance. (43)

prerayannagrato dhenūr ākarṣan pṛṣṭhato vrajam; samitrair
āvṛto'raṇyaṁ praveṣṭum upacakrame (44)
tiryag grīvaṁ punaḥ prekṣya savrajau snehakarṣitau;
anvāyāntau puras tiṣṭhann abravīt pitarau hariḥ (45)
mātar nātaḥ param iha puro gantum arhyāṭavīṁ vo vyāvarttad-
hvaṁ tvaritam iha me prāpaṇīyā rasālā
tātaiṣādya truṭita śikharā kandukākṣepaṇī me gatvā ghoṣaṁ
jhaṭiti sudṛḍhāḥ pañcaṣāḥ kāraṇīyāḥ (46)
balita grīvam ūrdhvāsyaṁ kṣudhitās tṛṣitā api; tastambhire
puro gāvaḥ paśyāmba mad apekṣayā (47)

Then Kṛṣṇa, keeping the cows in front of Him, headed for the forest, attracting the minds of all the people of Vraja. Hari turned His neck again and saw that the people still followed Him out of loving attachment. Then Hari told His parents: "Mother, now don't go along with Me into the forest anymore! Quickly prepare some *rasālā* (kind of milk-shake) for Me at home and send it to Me! Father! The front of My ball-bat was broken, please make five or six very solid new ones for Me! Mother, look! The cows have become hungry and thirsty and they are looking backwards with their faces raised, waiting for Me!" (44-47)

preṣayiṣyāmi sadbhojyaṁ bhuktvā madhyāhna eva tat;
āgacched aparāhne tvaṁ tūrṇam ityāha taṁ prasūḥ

so'pyabravīt tāṁ kṛta bhojanau cet
śroṣyāmi gehe muditau bhavantau
bhokṣyāmi bhojyaṁ prahitaṁ tadā te
gṛhaṁ sameṣyāmi na cānyathāmba (49)
kṛtāvanaḥ kāya mano vacobhiḥ saṁsikta
dehaḥ stana dṛk payobhiḥ
sa cumbitāliṅgita ākulābhyāṁ
muhur muhur dṛṣṭamukhaḥ pitṛbhyām (50)

Yaśodā replied: "O boy! I will send some nice food for Your lunch! Then quickly come back home to Your mother in the afternoon!" (48) Kṛṣṇa said: "Mother! If I hear that You are happy at home after having finished your meal, then I will eat the lunch you send Me, but otherwise I will not come back home!" (49) Hearing this, Kṛṣṇa's parents swore Him protection with their bodies, minds and words. They sprinkled His limbs with tears and breast milk, kissed Him and anxiously embraced Him, repeatedly staring at His face. (50)

udyad viyogoṣṇa ravi pratāpitaiḥ
siktair nija prekṣaṇa vīci śikaraiḥ
kaṭākṣa dhārānala nālikā cayair
nipīta lāvaṇya saraḥ priyāgaṇaiḥ

Kṛṣṇa's dear girlfriends were scorched by the blazing hot rising sun of intense separation from Him, but Kṛṣṇa sprinkled them with drops from His wave-like glances. Thus they drank the nectar of His natural beauty through the tubes of their eyes. (51)

vraja tyāgāraṇya yānotpannābhyāṁ nanda nandanaḥ
vaimanasyonmanasyābhyāṁ vyāgro'sau praviśad vanam (52)

Nandanandana's mind was filled with sorrow for leaving Vraja, yet He was also very eager to go into the forest. In this mood He entered the forest.

vrajasya kṛṣṇe nihitekṣaṇasyākhilendriyāṇāṁ nayanatvam āsīt
tasmin vanenāntarite kṣaṇena teṣāṁ
samantāt suvilīnatābhūt (53)
caratvataḥ sthāvaratāiva dhanyā
vanaṁ prayātyeṣa vihāya yannaḥ
itīva khinnāḥ sphuṭam ādhunas tāṁ
stambhasya dambhāt vrajavāsinas te (54)

When the Vrajavāsīs looked at Kṛṣṇa, all their senses turned into eyes, and as soon as Kṛṣṇa disappeared into the forest, their senses stopped functioning. They thought: "We are mobile creatures, yet the immobile creatures are more blessed than us, for Kṛṣṇa leaves us to see them in the forest!" Thinking like this, they became stunned of distress (thus becoming another fortunate species of immobile creature). (53-54)

hareś cillī cillī gilita matimīlac chapharikā
mukhāmbhojāmlānāc calita cala dṛṣṭi bhramarikāḥ
viyogodyat paṅkāvali patita haṁsā na vivabhus
tadābhīrīnadyo vana śuci hṛte jīvana dhane

The *gopīs*' luster dried up like rivers in the summertime when Kṛṣṇa, who was their life's wealth, went out to the meadows. His Cillī-bird-like eyebrows devoured their fish-like sense of discrimination (in the summer Cillī-birds eat fish from parched ponds). Their restless bee-like glances flew up from their lotus-like faces and their swan-like hearts fell into the mud of separation from Him.

abhyāsato'tah vrajavāsinas te
vimohitau tau vrajapau gṛhītvā
kṛṣṇānugāmi sva mano vihīnair
dehaiḥ paraṁ gehamayur nirīhāḥ (56)

Although the Vrajavāsīs were stunned, they took their bodies along without their minds, that had followed Kṛṣṇa into the forest. In this stupefied state they took Nanda and Yaśodā to the village, merely as a habit.

svāṁ svāṁ sakhyo'pi yūtheśāṁ yatnād ādāya mūrcchitām
ninyur gṛhaṁ yantracàñcat pratimāḥ pratimām iva (57)

Carefully the *gopīs* took their group leaders (*yūtheśvarīs*) that had fainted, back home with them in a mechanical way, like one doll taking along another.

kundavallyatha tāṁ rādhāṁ svayaṁ vyagrāpyacetanām;
ādāyāyād vrajaṁ yatnād vicittais tat sakhījanaiḥ

Although Kundalatā was suffering separation from Kṛṣṇa herself, she took the unconscious Rādhā back home with Her girlfriends. (58)

yadyapyasmin nyasta cittā vrajasthā
ātaddarśaṁ jñapti śūnyās tathāpi
tat tat karmāṇyācaranti sma yadvaj
jīvanmuktā deha saṁskāratas te (59)

Although the Vrajavāsīs had fixed their minds on Kṛṣṇa and were unconscious, they performed their duties out of habit only, until they could see Kṛṣṇa again, without external sense, like liberated souls.

nirmāṇotkāṁ svapathi jaṭilāṁ gośakṛt piṇḍikānāṁ vadhvā vart-
manyatha dhṛta dṛśaṁ vyākulāṁ kundavallī
dṛṣṭvā'vādījjaḍima kalitāṁ rādhikāṁ cetayantī kṛṣṇābhyarṇaṁ
naya nipuṇadhīs tūrṇam enāṁ ninīṣuḥ (60)
namāmyārye snuṣeyas te kalyāṇī nīyatāṁ puraḥ; chāyāpyasyā
na kṛṣṇasya dṛṣṭi-gocaratāṁ gatā (61)

sābdhi dvīpā bhavati pṛthivī yasya naikasya mūlyaṁ tādṛg
divyāmita maṇimayaṁ paśya śacyāpyalabhyam
sarvāṅgīnaṁ vasana sahitaṁ bhūṣaṇaṁ dattamasyai;
goṣṭheśvaryā mudita manasā pākanaipuṇyato'syāḥ 62

Meanwhile, Jaṭilā became eager to make cowdung-cakes and she looked down the road, seeing if her daughter-in-law was returning from Nandīśvara. Just then Kundalatā awoke Rādhikā from Her swoon and took Her along to Jaṭilā. Eager to quickly and expertly arrange for Her next meeting with Kṛṣṇa, she told Jaṭilā: "O revered one! Obeisances unto you! I bring you your auspicious daughter-in-law—Kṛṣṇa has not even cast His glance on Her shadow! Look! Queen Yaśodā was very happy with Her expert cooking, and has decorated each of Her limbs with garments and ornaments more valuable than the jewels from all the earth's oceans together! These divine ornaments, that are studded with countless jewels, are very rarely obtained even by Śacīdevī, the queen of heaven!" (60-62)

dharmārtha lābhān muditā snuṣāyās
tayaiva kāryāntaram uccikīrṣuḥ
svābhīṣṭa sampādana labdha varṇāṁ
matvāvadat tāṁ jaṭilā stuvantī (63)
ehyehi vatse kuśalaṁ bhavatyās tvac
chīla nirmañchanam āśu yāmi
snigdhāsi yat tvaṁ mayi sasnuṣāyāṁ
mad āśiṣā tvaṁ sutavaskarā syāḥ (64)
svayaṁ sādhvī pragalbhā tvam anyāsāṁ dharmapālane;
ātmanīva pratītir me tvayi tvāṁ prārthaye tataḥ (65
dharme patnyā pālite tat patiḥ syād
gomān putrī vittavāṁś cāyur āḍhyaḥ
ityāhāsmān paurṇamāsī smṛtijñā
seyaṁ tattvayyarpitā dharma guptyai (66)
dharmād arthaś ca kāmaś cetyādi satyaṁ satāṁ vacaḥ
yato'syāḥ pālitād dharmāt bhūyānartho'pi sādhitaḥ (67)

ekaḥ suto me kuśalī yathāsau kule'male syān na yathā kalaṅkaḥ
dharmaṁ tathāsyāḥ paripālayantī nirvāhya
sūryārcanamānayainām (68)

Jaṭilā was very happy that Kundalatā served her purposes so well, bringing her daughter-in-law safely back home and making her gain wealth and piety, so she praised her, saying: "O girl! Come, come! Are you well? I praise your good qualities! Because you are so fond of my daughter-in-law I bless you with seven sons! You are most chaste yourself and dashing in your efforts to protect other girls' chastity! I consider you to be like myself, now I have one request to you: That man whose wife is fixed in loyalty to him gains good cows, sons, wealth and a long life span. This I have heard from Paurṇamāsī, who knows the *smṛti*-scriptures, therefore I entrust Rādhā to you. You can protect Her virtue! The saints say that wealth and sense-enjoyment come from doing pious work. This can never be false, so if my son makes his wife perform this work he will obtain immense wealth! Therefore, engage Rādhā in the worship of the sun-god, so that my only son will be blessed with a spotless, unblemished family through Her religious observance!" (63-68)

rādhe tvaṁ tāmrakuṇḍīm aruṇa
kapilikā kṣīra dadhyājyam ījyaṁ
sārpiṣkānnaṁ javām aikṣavam atha
ghusṛṇaṁ patrakaṁ padma mālām
sārddhaṁ sakhyā nayetyādyupakaraṇacayaṁ
putri gehāt gṛhītvā
gārgyā vā kenacid vārcana paṭu baṭunā yāhi sūryārcanāya (69)

Then she told Rādhā: "O Rādhe! Get a copper bowl, milk from red Kapila-cows, yoghurt, *ghī*, foods fried in *ghī*, cane-sugar, Javā-flowers, Kesara, red sandal paste and a garland of lotus flowers from the house and go to worship the sun-god with

Gārgī or any expert *brāhmaṇa*-boy, and take Kundalatā with You!" (69)

caṇḍāsi sādhvī lalite tvayāsau naikākinī kvāpi sakhī vidheyā
gandho'pi yasyāṁ kila nandasūnos
tasyai diśe vo'ñjalir eva kāryaḥ (70)
atyārūḍhaṁ dinaṁ vatse santi gomaya rāśayaḥ; yuvayor
nyastabhārā syāṁ niścintotpalikākṛtau (71)

Then she told Lalitā: "O Lalite! You are bold and chaste! Don't leave this girl alone anywhere, and offer your obeisances to any direction where even the smell of Nanda's son hangs (stay away from there)! O girl, it's getting late now, there are many cowdung-cakes to be made! I entrusted this duty to you so that I can do my work without having to worry!" (70-71)

tām ūcatus te hṛdi saṁpraharṣite
niścintam ārye kriyatāṁ kriyā nijā
āvāmabāraḥ satataṁ bhavad vadhūṁ
tārām ivākṣnaḥ sàha pakṣma locake (72)

With joy-filled hearts Kundalatā and Lalitā said: "O revered mother! Don't worry and finish your work! We will constantly protect your daughter-in-law as the eyelids protect the eyes!"

tāḥ pronmattā api jaṭilāyāḥ pītvājñā vāṅ madhu madhurāṅgyaḥ
ānandotphullita tanu cittā dhairyaṁ dhṛtvā gṛham anujagmuḥ (73)

Although the sweet-limbed *gopīs* were intoxicated from drinking Jaṭilā's honey-like words and their minds were blooming of joy, they still patiently went home with Śrī Rādhikā.

āgatya khaṭṭopari sanniviṣṭāṁ śrī rādhikāṁ kṣālita
mārjitāṅghrim

dāsyo mudā paryacaran nijeśāṁ
pādābja samvāhana vījanādyaiḥ (74)

Coming home, Śrī Rādhikā sat down on Her dais where Her maidservants joyfully washed, wiped and massaged Her lotus feet, fanned Her and rendered other services.

mallī raṅgaṇa karṇikāra bakulā'mogʻhālatā saptalā
jātī campaka nāga keśara labaṅgābjādi puṣpoccayam
śrī vṛndā prahitaṁ vanād alikulāspṛṣṭaṁ darojjṛmbhitaṁ
sveśvaryāḥ purato'nyadhād vanasakhī śrī narmadā mālikī (75)

One garland-making girl from the forest, named Narmadā, was sent to her Queen Rādhā by Vṛndā-devī with garlands of Mallī-, Raṅgaṇa-, Karṇikāra-, Bakula-, Amogha-, Saptalā-, Jāti-, Campaka-, Nāga-kesara-, Lavaṅga-, lotus- and other flowers that were slightly blooming and were not yet touched by bees. (75)

kṛṣṇāṅga kāmālaya vaijayantikāṁ tair
vaijayantīṁ viracayya sā vyadhāt
rādhā sva naipuṇya guṇādi sūcikāṁ
karpūra kṛṣṇāguru satvabhāvitām (76)
elendu jātīphala khādirānvitāḥ sva
pāṇi hṛt saurabha rāga bhāvitāḥ
kṛṣṇākṣi cittānana candrarañjikāḥ
sā nāgavallī dala vīṭikā vyadhāt (77)

Śrī Rādhikā showed Her skill in making garlands by making a Vaijayantī-garland scented with black *aguru* and camphor, like a victory flag for Kṛṣṇa's limbs, that are the abode of Cupid. She made betel-leaves with cardamom, camphor, nutmeg, catechu etc., that will color Kṛṣṇa's moon-like face and delight His eyes and mind, and which was scented with Her heart's passion for Him and the smell of Her hands. (76-77)

mālām etāṁ tulasi haraye vīṭikāś copahṛtya jñātvā vṛndā subala mukhataḥ keli saṅketa kuñjam
āgacchatāśu tvam iti lalitā preritādāya tāntāḥ kastūryālī sahita tulasī kṛṣṇa pārśvaṁ pratasthe (78)

Lalitā sent Tulasī and Kasturī to Kṛṣṇa with the garland and the betel leaves, saying: "Tulasi! Give this to Hari, ask the location of the trysting-*kuñja* from Vṛndā and Subala and then quickly return here!"

śrī rādhikāpyatha sakhī sahitāti dakṣā
śrī kṛṣṇacandra sakalendriya tarpaṇāni
karpūra kelyamṛta keli mukhāni kāmaṁ
kartuṁ samārabhata sādbhuta laḍḍukāni

Śrī Rādhikā and Her friends expertly made Karpūra Keli, Amṛta Keli and other kinds of amazing *laḍḍus* for satisfying all of Kṛṣṇacandra's senses. (79)

yad api nija sakhī sānveṣaṇāyāsya yātā svayam api ca nimagnā kṛṣṇa sambandhi kṛtye
tad api harimukhendor darśanotkātha mene truṭim api yugalakṣaṁ vyagra rādhā cakorī (80)

Although Her own friend Tulasī had already gone out to look for Kṛṣṇa and She Herself was absorbed in Kṛṣṇa's service, Rādhā was still eager to see Hari's moonlike face like a Cakori-bird, thinking one second to be like hundreds of thousands of millennia. (80)

śrī caitanya padāravinda madhupa śrī rūpa sevāphale
diṣṭe śrī raghunātha dāsa kṛtinā śrī jīva saṅgodgate
kāvye śrī raghunātha bhaṭṭa viraje govinda līlāmṛte
sargaḥ pañcama eṣa sādhu niragāt pūrvāhna līlām anu

In the great poem Govinda Līlāmṛta, which is the result of service to Śrī Rūpa Gosvāmī, who is a bee at Śrī Caitanya's lotus feet, the encouragement of Śrī Raghunātha Dāsa Gosvāmī, the association of Śrī Jīva Gosvāmī and the blessing of Śrī Raghunātha Bhaṭṭa Gosvāmī, this was the fifth chapter, dealing with Śrī Kṛṣṇa's forenoon-pastimes.

[1] *rajasāṁ dhūsaratvāt sarasvatītvam upamā* — "The cows' dust is grey like the Sarasvatī" (Vṛndāvana Cakravartī)

Chapter Six:

Śrī Kṛṣṇa's Goṣṭha Vihāra

praviṣṭo'tha vanaṁ paścāt paśyan balita kandharam; ujjijṛmbhe
harir vīkṣya nivṛttān vrajavāsinaḥ (1)
kṛṣṇa mattebha unmukto ghoṣa dṛg dṛḍha śṛṅkhalāt; ucch-
vasaṁścapalaḥ svairī kānane'nya ivābhavat (2)
śrī kṛṣṇa caritra paṭe vimocite
vrajākṣi bandhād vana citrakāriṇā
prādurvabhūvur nayanotsavāni
tad vihāra citrāṇi śubhānyanekadhā (3)
nṛtyanti gāyanti hasanti gopāḥ
kūrddanti nandanti pariskhalanti
narmāṇi tanvanti lasantyathaite
bandhād vimuktāḥ kalabhottamā vā (4)
sthitiṁ sthirāṁ mātṛ puro bakārer
eke'ṅganā svasya dṛśaṁ ca lolām
saṁghaṭṭa dṛṣṭām anukurvate'nye
ceṣṭāṁ giraṁ ca skhalitāṁ janānām (5)
kecid vṛkṣa latāvṛtāḥ pracapalāpāṅgai smitārdraṁ manāg
udghāṭyāmbara samvṛtānanam amuṁ gopāla yoṣāyitāḥ
paśyanto vyahasan pare ca dhavalā lekhāyamānā mudā
vyālambyāṅghri karair mahīṁ
vilulita grīvorddha karṇānanāḥ (6)
vitaṇḍā paṇḍitāḥ kecit tattac chabdārtha khaṇḍanaiḥ;
daṇḍādaṇḍi raṇair anye dordaṇḍa saṅgaraiḥ pare (7)
kṣiptānekāstra kāṇḍoghair daṇḍabhramaṇa kauśalaiḥ; lāsyair
hāsyaiḥ pare dāsyais toṣayāmāsur acyutam (8)

When Hari looked back over His shoulder as He entered the forest, He saw that the Vrajavāsīs had stopped following Him. This made Him bloom of joy. Released from the chain of the Vrajavāsīs' glances, Kṛṣṇa jumped forwards into the forest, free and restless as a mad elephant. Kṛṣṇa was like a picture that was freed from the bondage of the Vrajavāsīs' eyes by the forest, who is like a painter through whom many kinds of His wonderful plays are going to appear in picture, to create a festival of joy to the eyes. Like newly released baby-elephants, the cowherd-boys were dancing, singing, laughing, leaping, feeling ecstatic, stumbling over each other, joking and playing with each other. They imitated Kṛṣṇa's activities, like how He peacefully stands in front of His mother, but restlessly looks at the girls, and how His voice can falter. Some of the boys went between the trees and vines, imitating the restless glances and slight smiles of the *gopīs* through their open veils. Others walked on hands and feet, imitating the cows, rolling on the ground with bent neck and raised ears. Some refuted the meaning of Kṛṣṇa's words like learned debaters, others were fighting each other with sticks or with their arms, some were throwing different weapons at each other, others showed their skills in balancing on a stick, while some were dancing, laughing or pleasing Acyuta with some service.

athāgataṁ kṛṣṇam avekṣya vṛndā
vṛndāṭavīṁ tad virahāt viṣaṇṇām
vṛndaṁ ca sā'bodhayad ākulānāṁ
vṛndāvana sthāvara jaṅgamānām (9)
aṭavi sakhi samāyān mādhavo'sau samantāt visṛja vitatha
ghūrnāṁ tūrṇam ullālasīhi
sva guṇagaṇa vikāśaiḥ sveśvarīṁ sṁārayāmuṁ saphalaya nija
lakṣmīṁ cānayoḥ sad vilāsaiḥ (10)
prabudhyadhvaṁ vallyo vikasata nagāḥ kūrdata mṛgāḥ pikā
bhṛṅgair gānaṁ kuruta śikhino nṛtyata mudā
adhīdhvaṁ bhoḥ kīrāḥ sthiracaraganā nandata ciraṁ samāyāto
yuṣmān sukhayitumasau vaḥ priyatamaḥ (11)

Seeing Kṛṣṇa arriving in Vṛndāvana, Vṛndā addressed all the mobile and immobile forest creatures, that were suffering separation from Him: "O friend the forest! Give up your dizziness of separation! Mādhava (Kṛṣṇa, or the spring) has come! Rejoice quickly! Remind Kṛṣṇa of your Queen Rādhā by showing your attributes and make your beauty useful by facilitating Rādhā and Kṛṣṇa's play! O vines, wake up! O trees, blossom! O deer, play around! O cuckoos! Sing with the bees! O peacocks! Dance happily! O parrots! Recite sweet verses! O mobile and immobile creatures! Rejoice, because your dearmost Kṛṣṇa has come to make you happy!" (9-11)

tataḥ sva viccheda davāgni mūrcchitāṁ
samīkṣya tāṁ cetayituṁ priyāṭavīm
kṛṣṇāmbudaḥ svāgamanaṁ ca śaṁsituṁ
vavarṣa vaṁśī ninadāmṛtānyasau (12)
vaṁśī nināmṛta vṛṣṭi siktā kṛṣṇāṅga saṅgānila vījatātha
śrī vṛndayālyā ca sucetitoccair
vṛndāṭavī sā sahasonmimīla (13)
satvadharma viparyāsair veṇunādāmṛtotthitaiḥ; svasāttvika
vikāraiś ca tadābhūd vyākulāṭavī (14)

The Kṛṣṇa-cloud, seeing His dear forest had fainted out of separation from Him, began to shower it with the nectar of His flute-song to revive it and to announce His arrival. When the forest thus became sprinkled with the nectar of Kṛṣṇa's flute sound, fanned by the wind of His bodily movements and awakened loudly by Śrī Vṛndā, it bloomed up at once. All the mobile creatures became stunned and the immobile creatures moved from the appearance of the nectarean flute sound as the forest became moved with *sāttvika* transformations of ecstasy. (12-14)

prodyad vepathur uccalaṁ sthira
caraiḥ stabdhā jaḍair jaṅgamaiḥ
prasvinnā sravad aśrujāla salilaiḥ śvetā prasūnotkaraiḥ

sāśruḥ puṣpa madhudravaiḥ svarabhidā yuktā khagālī ravaiḥ
romāñcāli yutā latāṅkuracayair vṛndāṭavī sā vabhau (15)

The immobile creatures started shivering *(1-kampa)*, the mobile creatures became stunned *(2-stabdha)*, the stones perspired (melted, *3-sveda*), the flowers lost their colours *(4-vivarṇa)* and cried tears of honey *(5-aśru)*, the voices of the birds were choked and altered *(6-svarabhaṅga)* and the vines' sprouts formed goosepimples *(7-romañca.)* Finally all the moving and non-moving creatures fainted, which is *8-pralaya)*. In this way the Vṛndāvana-forest showed all the eight *sāttvika* ecstatic transformations. (15)

maṇḍitā viśataikena jāgratānyena sāṭavī; mādhavenāvabhau
draṣṭuṁ taṁ śobhā śrīr ivāgatā (16)
kūjat bhṛṅga vihaṅga pañcama kalālāpollasantī hareś cyotat
paktrima satphalotkara rasollāsāṭavī sā'bhavat
saṁphullan nalinī vilāsi vihasad vallīta mallī naṭī lāsyācārya
marudgaṇāti muditā sarvendriyāhlādinī (17)
puṣpair hāsyaṁ bhramarair gānaṁ
paṇṇair lāsyaṁ madhubhiḥ pānam
dadhatas taravaḥ svaphalaiḥ khānaṁ
kurvantyabhyāgata hari mānam (18)
aligāyaka cumbita kusumāsyam
pallava paṭavrta vivṛta suhāsyam
dadhati rahasi vidadhatī lāsyam vyavṛṇuta vallītatir api dāsyam (19)

It was as if the goddess of fortune and beauty had come to see Kṛṣṇa when the forest became adorned by Kṛṣṇa's entry and the arrival of spring. The forest became filled with joyful birds singing in the fifth note and sweetly buzzing bees, ripe juicy fruits, blooming lotus flowers and vines that were like dancing girls taught how to dance by their teacher the wind. Thus the forest pleased all of Hari's senses. The trees honoured Hari at His arrival, smiling with their flowers, singing with their bees, danc-

ing with their sprouts, quencing His thirst with their honey and stilling His hunger with their fruits. The vines extended their service with their singing bees, that were kissing their flowers, and with their dancing sprouts, that covered their smiling flowers as a dress. (16-19)

sva ramaṇa sahitānāṁ veṇu nādāhṛtānāṁ tṛṇa kavala
mukhānāṁ cañcalālokanāni
harir atha hariṇīnāṁ vīkṣya rādhā kaṭākṣaiḥ smṛti patham
adhirūḍhair vivyathe viddha marmā

When Hari saw the restless eyes of the does that were grazing with their bucks, coming close to Him, attracted by the sound of His flute, the remembrance of Rādhā's glance appeared in His mind and pierced His heart. (20)

premṇā'nṛtyat phulla mayūrī tati yuktaḥ
kṛṣṇālokān matta mayūra vraja ārāt
snigdhe rādhā keśa kalāpe rati mukte
yat sat piñchair āśu murāreḥ smṛtir āsīt (21)

When the peahens saw Kṛṣṇa they approached Him and began to dance, intoxicated wih love for Him. Seeing their tails, Murārī remembered Rādhā's glistening braid, as it is loosened after Their loveplay. (21)

madakala kalaviṅkī matta kādambikānāṁ sarasi ca
kalanādaiḥ sārasānāṁ priyāyāḥ
balaya kaṭaka kāñcī nūpurodyat svanormi bhrama culukita
citto'bhyāgatāṁ tāṁ sa mene (22)
upari capala bhṛṅgaṁ padma mīṣat prakāśaṁ vara parimala
pūraṁ śaśvad ālokya kṛṣṇaḥ
smita śabala kaṭākṣaṁ padmagandhaṁ priyāyā
mukham idam iti mattvā tām upetāṁ viveda (23)

The sounds of intoxicated Cātakī-birds in a lake nearby reminded Kṛṣṇa of Rādhā's bangles, the warbling of the swans of Her sash of bells and the songs of the cranes in that lake of Her anklebells. Thus He was deluded into thinking that His beloved had come. Staring at the restless bees on the slightly blooming, nicely fragrant lotus flowers, Kṛṣṇa thought that it was His beloved's smiling fragrant lotus-face with Her sidelong glances. This made Him think that She had come. (22-23)

rucaka karaka bilvair nāgaraṅgaiḥ supakkaiḥ prati diśam
anudṛṣṭair harṣa tarṣākulo'sau
sapadi lasad uroja bhrāntiḥ sambhrānta cetā vapuṣa iha vibhut-
vaṁ rādhikāyāḥ śaśaṅke (24)

Looking all around Him, Kṛṣṇa became glad and agitated by thirst from seeing the ripe grapefruits, pomegranates, Bael fruits and oranges, imagining them to be the beautiful breasts on Śrī Rādhikā's body.

yato yataḥ patati vilocanaṁ hares tatas
tataḥ sphurati tad aṅga saṁhatiḥ
na cādbhutaṁ tad iha tu yad vrajāṭavī
mude harer alabhata rādhikātmatām (25)

Wherever Hari cast His glance, He saw reminders of Rādhikā's body. This is not so amazing, for Vrndāvana had taken Her form just for His pleasure.

tair uddīpta bhāvālī vātyayoccālitaṁ manaḥ śaśāka na
sthirīkartuṁ kāśa puṣpanibhaṁ hariḥ (26)
vṛndāvana sthiracarān svāloka premavihvalān; premnā
hṛṣṭamanāḥ kṛṣṇaḥ prekṣya tān mumude bhṛśaṁ (27)
sakhyaḥ kiṁ kuśalaṁ latāḥ kṣitiruhāḥ kṣemaṁ sakhāyaḥ śivaṁ
mṛgyaḥ kiṁ bhavikaṁ mṛgāṁ
śakunikāḥ bhavyaṁ śakuntāḥ śubhaṁ

bhṛṅgyaḥ śaṁ bhramarāḥ sukhaṁ
sthiracarāḥ sva śreyasaṁ vaḥ sadā
premnetthaṁ vana saṁgatān sarabhasaṁ
papraccha sarvān hariḥ (28)

Seeing all these reminders, Hari could not control His mind, that was spinning like a Kāśa-flower, anymore. Hari became very happy by seeing that all the mobile and immobile creatures of Vṛndāvana became overwhelmed with love from seeing Him, so He asked them: "O friends the vines! Are you well? O trees! You are all My friends! Is everything fine? O does and bucks! Is everything O.K.? O birds! Is all auspicious? O bees! Is everything all right? O all you mobile and immobile beings! Are you happy?" (26-28)

pracārya gāś cārayituṁ kṣudhārtā
govardhana kṣmābhṛd upatyakāyām
mano'nudhāvad dayitāṁ nivartayan
samaṁ vayasyair vijahāra kṛṣṇaḥ (29)
sva kalpitair lokacaya prasiddhair
harir vihārair vanaśobhayā ca
śaśāka rādhā virahātitaptaṁ sa tāṁ
pradhāvan na mano niroddhum (30)

Now Śrī Kṛṣṇa came to a valley of Govardhana Hill to graze His hungry cows, playing with His ~~intimate~~ friends to keep His mind from running towards His beloved. But despite playing His world-famous, self-invented pastimes and despite the beauty of the forest, Hari was unable to stop His mind, which was burning with intense feelings of separation, from running towards Rādhā. (29-30)

tān vīkṣya kṛṣṇaḥ kṛpayārdra cittas
taiṣ ṭair vihāraiś ca mitho niyuddhaiḥ
śrāntān kṣudhārtāṅ atha bhojanecchū

niyeṣa saṁbhojayituṁ vayasyān (31)
tāvad dhaniṣṭhā ghṛtapakkam annaṁ
prātaḥ kṛtaṁ yal lalitādibhis tat
dattaṁ rasālā sahitaṁ jananyā
dāsībhir ādāya samājagāma (32)
tāṁ vīkṣya hṛṣṭaḥ sa harir vabhāṣe
kiṁ me dhaniṣṭhe pitarau sukhaṁs taḥ
susnātamābhyāṁ vihiteśa pūjā pratoṣya
sarvān vada kiṁ nu bhuktam (33)

When Kṛṣṇa saw that His friends were very tired and hungry of playing and wrestling, He mercifully wanted them to eat. Then Dhaniṣṭhā came with her maidservants with dishes that were fried in *ghī* by Lalitā and others in the morning and that were handed to her by mother Yaśodā along with *rasālā* milk-shakes. Seeing her, Hari became very happy and said: "O Dhaniṣṭhe! Are My parents happy? Tell Me, have they eaten to their satisfaction after their bath and *pūjā*?"

sāpyāha taṁ tau tava maṅgalārthaṁ
snātārciteśau dvija sātkṛtārthau
saṁbhojya sarvān atha bhuktavantau
bhojyāni ca preṣayataḥ sma tubhyam

Dhaniṣṭhā said: "Your parents have eaten and done their *pūjā* for Your welfare, they fed the *brāhmaṇas* and their families and have given them proper donations. Then they sent me to You with these dishes." (34)

rādhā saṅga drumārohotkaṇṭhitālambanārthinī; tāṁ parālam-
banāṁ mene cittavṛtti latā hareḥ (35)

The vine of Hari's mind was eager to climb into the tree of Rādhā's association and had now found Dhaniṣṭhā as her best support. (35)

itas tataḥ sañcaratīr gavālīḥ sva veṇunādair atha saṅkalayya
jagāma tāḥ pāyayituṁ vayasyaiḥ
sañcālayan mānasa jāhnavīṁ saḥ (36)
pāyayitvā jalaṁ gās tāḥ śītaṁ svādu sunirmalam; svayaṁ
gopāḥ papuḥ sasnur vijahraḥ salile ciram (37)
upapulinam athāsau tāṁs tad annaṁ vayasyān dadhi mathita
rasāla sandhitāmrādi yuktam
svayam api ca samaśnan svādayan hāsayaṁś ca sva parita
upaviṣṭān bhojayāmāsa kṛṣṇaḥ (38)

Kṛṣṇa gathered His cows, that were wandering here and there, with the sound of His flute and brought them to Mānasa Gaṅgā with the cowherd boys to make them drink. Then he made all the cows and cowherd-boys drink nice cool and clear water. He Himself also drank and spent a lot of time bathing and playing in the water. Coming back on the shore, Kṛṣṇa was surrounded by His friends, and laughingly He fed them all rice and mango- and yoghurt shakes, personally sitting with them and eating along with them. (36-38)

tataḥ sakhīn āha hariḥ sahāryā
yūyaṁ kṣaṇaṁ cārayatāgrato gāḥ
ahaṁ sakhibhyāṁ saha mādhavīyāṁ
vanaśriyaṁ draṣṭum iha bhramāmi (39)

Then Hari said: "O friends! Go ahead herding the cows with Balarāma for a while, I will wander around in the forest a little with Subala and Madhumangala to enjoy the beauty of ~~the spring-forest.~~" spring.

dāsīr dhaniṣṭhā'vadad āśu yāta yūyaṁ gṛhītvā'khila bhājanāni
puṣpāṇi nārāyaṇa sevanārthaṁ
sañcitya paścād aham āgatā'smi (40)

Dhaniṣṭhā meanwhile told her maidservants: "O girls! I am going ahead to pick flowers for Nārāyaṇa-*pūjā*! Quickly go take these eating-plates (back to Nandīśvara)!" (40)

phullaṁ gandhaphalī dvandvam avataṁsocitaṁ tadā;
ādāyāgatya kṛṣṇasya vṛndārpitavatī kare (41)
tadālokāt priyākānti smṛtyutkaṇṭhāvato hareḥ; ejat karāt tad
ādāya tacchrutyor nidadhe baṭuḥ (42)

Then Vṛndā appeared with two fragrant Campaka-flowers, fit for ornamentation, and placed them in Kṛṣṇa's hand. Seeing these two golden flowers, Hari remembered the luster of His beloved. Madhumangala took these flowers and stuck them behind Kṛṣṇa's ears. (41-42)

vṛndāṁ dhaniṣṭhāṁ subalaṁ baṭuṁ
ca ṣāḍ guṇyavijñān sacivān sa kṛṣṇaḥ
upāya dakṣānupalabhya mene rādhāṅga
saṅgottama rājya labdhim (43)
madhumaṅgala hastaṁ sa pragṛhya vāma pāṇinā; vṛndā
dhaniṣṭhā subalaiḥ sasāra sumanaḥ saraḥ (44)
kusumita taru vallī vīthi kuñjair lasantīṁ
sthala jala vihagāli vyūha kolāhalaiś ca
sa kusuma sarasīṁ tāṁ vīkṣya rādhāgamotkas tad abhisṛti
vicāraṁ svānugair ācacāra (45)

Kṛṣṇa considered the six martial arts of conquering the great kingdom of Rādhā's bodily association (making allies, scattering the enemy, surrounding the city, performing battle, making peace and riding out against the enemy), consulting experts like Vṛndā, Dhaniṣṭhā, Subala and Madhumaṅgala. Holding Madhumangala's hand with His left hand He went to Kusuma Sarovara with Vṛndā, Dhaniṣṭhā and Subala. When He saw the *kuñjas* there with their blooming vines and trees, the noisy land- and waterbirds and the beauty of Kusuma Sarovara, Kṛṣṇa

became eager to meet Rādhā, for which He consulted His friends. (43-45)

prayāti vṛndā subalo baṭur vā rādhāntikaṁ cejjaṭilā saśaṅkā
ebhiḥ samaṁ vā kalahaṁ vidadhyad
vadhūṁ nirundhyād athavā gṛhāntaḥ (46)
ākarṣaṇīṁ vā muralīṁ niyuñjāṁ sarvāḥ
sameṣyanti ca goparāmāḥ
tad iṣṭa līlādi raso na siddhyet
parasparerṣyā mada māna vāmyāt (47)
tato dhaniṣṭhe vraja kundavallīṁ pratītikṛt sā jaṭilā yadasyām
tad vañcanā cañcumatiḥ sadā nau snigdhārthitā
sā dhruvamānayet tām (48)

He said: "If I send Vṛndā, Subala or Madhumangala to Her house, Jaṭilā will become suspicious and quarrel with them, or lock Rādhā inside the house! If I attract Her by playing My Muralī-flute, all the other *gopīs* will also come, and they will quarrel with each other in envy and pride and My romantic pastimes cannot take place! Therefore, O Dhaniṣṭhe! Go to Kundalatā, who is very much trusted by Jaṭilā. Ask her to bring Rādhā here, for she is able to cheat Jaṭilā!"

athāha vṛndā bhavatā yad uktaṁ
satyaṁ hi tac cet sumano'vacetum
rādhā sakhī kācid ihāgatā syāj jñeyas
tadāsyās tad udanta ādau

Vṛndā said: "Well spoken, but if one of Rādhā's friends comes here to pick flowers, we can have news about Rādhā from her first!" (49)

athāgatā sā tulasī sva sakhyā kṛṣṇaṁ
sakhibhyāṁ saha tat sakhībhyāṁ
priyāgamopāya vicāra lagnaṁ puraḥ
sphurantaṁ mumude samīkṣya (50)

Then Tulasī and her friend (Kasturī) came. They became very happy to see Vṛndā, Dhaniṣṭhā, Subala and Madhumangala discussing the means of Kṛṣṇa meeting with Rādhā. (50)

svapne'pi tat sannidhim atyajantīṁ
tāṁ rādhayā te jahṛṣuḥ sametām
niścitya sarve'pyatha mādhavo'bhūt
tad darśanotko'dhvani datta dṛṣṭiḥ (51)
tataḥ sā tulasī nyasya hṛṣṭā baṭu kare srajam; udghāṭya
puṭikāṁ vīṭīṁ subalasya kare dadau (52)
rādhā karāmoda samṛddha saurabhaṁ tac chilpa naipuṇyab-
haraṁ tathādbhutam
tām udgirantīṁ bhramarāli karṣiṇīṁ
srajaṁ vilokyābhavad unmanā hariḥ (53)
kaṇṭhe srajaṁ tām atha vaijayantīṁ hasan
nyadhāc chrī madhumaṅgalo'sya
rādhā karasparśa sukhādi vāsau
tat sparśataḥ kaṇṭakitāṅga āsīt (54)

Knowing that Tulasī does not leave Rādhā even in her dreams, everyone became happy, thinking that Rādhā had come with her, and Mādhava eagerly cast His eyes down Her path. Tulasī opened her basket, handed Madhumaṅgala the garland and Subala the betel leaves from Rādhā. Looking at the garland, that had become more fragrant from the touch of Rādhā's hand, that showed Her wonderful skill and that attracted the bees, Hari became intoxicated. He began to shiver of joy when the Vaijayantī-garland, that Śrī Mādhumangala laughingly hung around His neck, touched Him, because it gave Him the bliss of the touch of Rādhā's hand. (51-54) [and Subala gave tambula]

āgatya kuñje parihāsa līnāṁ
ambhāvayaṁs taṁ dayitāṁ mukundaḥ
tad āsya vīkṣotkalikākulātmā tayā
hasantyā saha saṁlalāpa (55)

sakhyāste kuśalaṁ sakhīśa kuśalaṁ kutreyam ātmālaye
kiṁ nāyāti vanaṁ kṛtau sva guruṇā diṣṭātha kiṁ ceṣṭate
mathnātyambu ghaṭaṁ tataḥ kim
abhavan nirbhartsya ruddhā gṛhe
yuktyā cānaya vṛndayā na jaṭilā vañcyāha hā dhig vidhim (56)

Mukunda came to a *kuñja*, thinking of His beloved, who was hiding for fun. Eager to see Her lotus face, He asked Tulasī: "*sakhi*! Is your mistress (Rādhikā) well?" Tulasī said: "She is fine!" Kṛṣṇa: "Where is She?" Tulasī: "She's at home!" Kṛṣṇa: "Won't She come out to the forest?" Tulasī: "Her elders told Her not to!" Kṛṣṇa: "What is She doing?" Tulasī: "She was churning water in the yoghurt-pot!" Kṛṣṇa: "Then what happened?" Tulasī: "She was rebuked and locked inside the house!" Kṛṣṇa: "Then let Vṛndā go there and deceive Jaṭilā!" Tulasī: "Jaṭilā cannot be deceived!" Kṛṣṇa: "Alas! Curses on Fate!" (55-56)

sadā rādhāti daurlabhya sphūrtyā matvā vabhūva saḥ hāsoktimapi satyāṁ tāṁ viṣaṇṇātmā smarākulaḥ (57)
kṛṣṇaṁ viṣaṇṇam ālokya vyākulā tulasī svayam; dṛśā vṛndā dhaniṣṭhābhyāṁ bhartsitāha sasaṁbhramam (58)
māgāḥ khedaṁ vrajānanda yāmi nirmañchanaṁ tava; āgatāṁ viddhi dayitāṁ parihāsaḥ kṛto mayā (59)

Kṛṣṇa, taking Tulasī's words seriously, became sad and agitated by Cupid, realising that Rādhā is always hard to obtain. Seeing Kṛṣṇa so upset, Tulasī herself also became upset. Being rebuked by Vṛndā's and Dhaniṣṭhā's glances, she carefully told Him: "O joy of Vraja! Don't be sad! Everything is well! Your beloved has come! I was just joking!" (57-59)

tām āgatām atha niśamya didṛkṣur enām autsukya cañcalamanā vrajarāja sūnuḥ
uttārya campaka yugaṁ nija karṇayos tat tasyāḥ samarpya karayor mudito'vadat tām (60)

kveyaṁ kveyaṁ nihnutā vā kim arthaṁ
ruṣṭā sā cen nāparādho mamāsti
cen narmaitad dūna citte na yuktaṁ hā hā śīghraṁ
darśayāmūṁ priyāṁ me (61)

Hearing that Rādhā had come, the prince of Vraja became restless and eager to see Her. Taking the two Campaka-flowers from His ears and placing them in Tulasī's hands, He told her: "Where is She, where is She? Why is She hiding? Why is She angry? I have not done anything wrong (going to other girls or so)! If you say that She's just joking, then I say that it is improper to joke with a depressed person! O! O! Quickly show Me My Beloved!" (60-61)

priyāvalokanotkaṇṭhaṁ kāla deśārtha tattvavit; āninīṣur drutaṁ
rādhāṁ vabhāṣe tulasī harim (62)
sā te kāntā kamala nayana tvan mukhālokanotkā sūryārcāyai
sapadi jaṭilā preṣitā kundavallyā
tvāmāyāntī prathamamiha māṁ prāhiṇot tvat pravṛttyai
krīḍākuñjaṁ tamupadiśa taṁ yatra tām ānayāmi

Tulasī, who knew the proper time and place, quickly wanted to bring Rādhā to Hari, who was anxious to see Her and told Him: "O lotus-eyed One! Your lover, who is eager to see Your face, was sent out by Jaṭilā to worship the sun with Kundavallī! She is coming now, sending me ahead to get news from You. I will bring Her to any play-grove. You tell me!" (62-63)

tacchrutvocchvasita svāntaḥ prīto guñjāvalīṁ hariḥ; tulasyai
dattavān kaṇṭhād uttārya pāritoṣikam (64)
līlā nikuñja kalanāya tadātha vṛndā
kṛṣṇāvalokitamukhī tulasīṁ vabhāṣe
tat kuṇḍatīra gatam ānaya rādhikāṁ tāṁ kandarpa keli
sukhadākhya nikuñjam āśu (65)

ahaṁ ca keli sāmagrīṁ samagrayitum utsukā; rādhākuṇḍaṁ
tvayā sārddhaṁ prayātāsmi drutaṁ sakhi (66)

Hearing these words, Hari became enthusiastic and with love He took the *guñja*-string from His neck and gave it to Tulasī as a reward. With her eyes, Vṛndā gave a wink to Kṛṣṇa, indicating the trysting-*kuñja* and told Tulasī: "Quickly bring Rādhikā to the grove named Kandarpa Keli Sukhada (giver of joy in erotic plays) on the bank of Rādhākuṇḍa! O *sakhi*! I will go with you to Rādhākuṇḍa to collect the paraphernalia for the upcoming pastimes! Hurry up! I'm very eager to go!" (64-66)

tāvat kṛtvā priya sahacarīṁ svasya candrāvalīṁ tāṁ
saṅketasthām vrajapatisutaṁ netum āgatya tatra
guñjāhāraṁ hari hṛdi sakhī dattam ādhāya śaibyā dṛṣṭvā vṛndā
sahita tulasīṁ vivyathe kṣubdha cittā (67)
kṛṣṇasyāgre vṛndayā saṁlapantyā
ālokāt tat preṣtha sakhyās tulasyāḥ
rādhāṁ matvā sāgatāṁ duḥkitā t
āṁ śaibyā savyājya tadā vyājahāra (68)
kurvantyādya tayā durgā vratodyāpa mahotsavam; tāṁ
nimantrayituṁ rādhāṁ preṣitāsmi vayasyayā (69)
sādya labdhā mayānviṣya na gṛhe nāpi kānane; diṣṭyā labdhāsi
tulasi kathyatāṁ kutra te sakhī (70)

Then Candrāvalī's girlfriend Śaibyā came, thinking to lure Kṛṣṇa into Candrāvalī's *kuñja*. When she hung Candrāvalī's *guñjā*-string around Kṛṣṇa's neck, she became painfully disturbed to see Vṛndā and Tulasī with Him. Seeing Kṛṣṇa speaking with Rādhā's dear friends, Śaibyā became sad, thinking that Rādhā had come, so she falsely told Tulasī: "Today Candrāvalī will hold a festival for Durgā's worship and she has sent me here to invite Rādhā! I looked for Her everywhere, in the forest and in Her home, but I did not find Her anywhere! Fortunately I met you now, Tulasi! Tell me, where is your friend?" (67-70)

tataḥ sā tulasī jñātvā śaibyāṁ kauṭilyam āśritām; avadat tāṁ sakauṭilyaṁ śaṭhe śāṭhyaṁ hi yannayaḥ (71)
kurvāṇayā vrata mahotsavam ambikāyāḥ sā śyāmayā sva suhṛdādya nimantrya nītā
vṛndāṭavī parivṛḍhā sva gṛhaṁ tathāsyām bhāro'pyadhāyi vinayaiḥ sasakhīkulāyām (72)
tato lalitayā puṣpa phalamālya samṛddhaye; vṛndāṁ netuṁ preṣitā tāṁ gṛhītvā calitāsmyaham (73)

Tulasī could understand Śaibyā's deceitfulness and thought: "One should deceive a deceiver', so she slyly told Śaibyā: "Rādhā was invited by Śyāmā-*sakhī* today to attend a festival for the worship of Ambikā-devī! Having come there, She was entrusted with all the responsibilities for the festival's execution, along with all of Her girlfriends. Lalitā sent me here to get Vṛndā to bring fruits, flowers and garlands. I will take her there just now!" (71-73)

iti tāṁ tulasī bhaṅgyā pratārya kuṭilām api; yayau vṛndā dhaniṣṭhābhyām udāsīneva mādhave (74)
punar vivakṣuṁ tāṁ śaibyāṁ kṛṣṇaṁ kuñcita cakṣuṣā nivāryāha svamaudāsyaṁ tulasyāṁ vyañjayanniva (75)
mā kiñcid vada yātveṣā svasakhyāḥ kuśalaṁ vada; kveyam āste kiṁ kurute priyā candrāvalī mama (76)

Thus deceiving Śaibyā with her clever words, Tulasī feigned indifference towards Mādhava and left with Vṛndā and Dhaniṣṭhā. Kṛṣṇa also feigned indifference towards Tulasī and hinted with curved glances to Śaibyā to wait because He wanted to tell her something. He said: "O Śaibye! Don't say anything right now! Let Tulasī go first, and then tell Me how Your friend Candrāvalī is! Where is My dearest Candrāvalī, and what is she doing?" (74-76)

sāti hṛṣṭātha tāṁ prāha niruddhā'pi dhavāmbayā; durgārcāc
chadmanānītā yatnāc candrāvalī mayā (77)
sakhīsthalyupaśalye tāṁ tvat saṅgotkalikākulām; saṁrakṣya
padmayā tūrṇaṁ tvām anveṣṭum ihāgatā (78)

Śaibyā happily replied: "O Kṛṣṇa! Although Candrāvalī is locked in her house by her mother-in-law, I'm carefully bringing her here now on the pretext of going out to worship Durgā! I have come here to look for You after leaving Candrāvalī, who is hankering for Your company, with Padmā near Sakhīsthalī (a village near Govardhana-town now named Sakhīkhara)."

cintito'ntar bahir hṛṣyan pratyutpannamatir hariḥ avadad vañ-
cayan śaibyāṁ cchadmanānandayann iva (79)
ahaṁ taddarśanotkaṇṭhā diṣṭyā nīteyamālyasau
gaurītīrthaṁ lambhayaināṁ gurūṇāṁ vañcana kṣamam (80)
yāvat pramadarādhākhye gāḥ sañcārayato vane;
avadhāryāgato'haṁ syāṁ gavāṁ sambhālane sakhīn (81)

Hari was thoughtful within, but showed joy externally, being completely present at mind. Just to keep Śaibyā happy He falsely told her: "*sakhi*! I have become eager to see Candrāvalī! I will be so fortunate if you can bring her to Gaurī-tīrtha, where there is no disturbance! Keep her at Gaurī tīrtha as long as I am keeping My cows in the Pramada Rādhā-forest (Paramādali, where Rādhā gives Me great joy) with My cowherd boyfriends!" (79-81)

tam āhātha baṭur bhaṅgyā drutaṁ kṛṣṇa dhaniṣṭhayā; vrajen-
drena yadājñaptaṁ tat kuruṣveti so'bravīt (82)
ām ārya vasudevena dūto'tra prahitaḥ prage; guptaṁ
prasthāpitāś caurāḥ kaṁsena kānane gavām (83)
bhavitavyaṁ sāvadhānaiḥ sarvair gopālakair iti; tadādiṣṭaṁ
tātapādair mayīdānīṁ dhaniṣṭhayā (84)
tat pratyūhair vilambaś cet kadācit sambhaven mama;
nodvegaḥ sakhi sāryaste āgantā'haṁ drutam dhruvam (85)

Madhumaṅgala hinted to Kṛṣṇa: "Friend! Now follow the order of the king of Vraja, that was relayed by Dhaniṣṭhā!" Hearing this, Kṛṣṇa replied: "Yes, revered Madhumangala! My father has secretly heard from Vasudeva's messenger that Kaṁsa will send his hoods to Vṛndāvana to steal our cows! Dhaniṣṭhā brought the order of My father that all cowherd boys should be very careful! So, My dear Śaibye, I may be a little late because I have to solve these problems, but don't worry! I will surely come soon!" (82-85)

iti pratārya tāṁ śaibyāṁ godiśaṁ sasakho'vrajat; murāris
tvarayā hṛṣṭā sāpi candrāvalīṁ prati (86)

After thus deceiving Śaibyā, Murāri returned to His cows and cowherd boys and Śaibyā happily went to see Candrāvalī. (86)

śrī caitanya padāravinda madhupa śrī rūpa sevāphale
diṣṭe śrī raghunātha dāsa kṛtinā śrī jīva saṅgodgate
kāvye śrī raghunātha bhaṭṭa viraje govinda līlāmṛte
sargaḥ saṁprati ṣaṣṭha eṣa niragāt pūrvāhna līlām anu

In the great poem Govinda Līlāmṛta, which is the result of service to Śrī Rūpa Gosvāmī, who is a bee at Śrī Caitanya's lotus feet, the encouragement of Śrī Raghunātha Dāsa Gosvāmī, the association of Śrī Jīva Gosvāmī and the blessing of Śrī Raghunātha Bhaṭṭa Gosvāmī, this was the sixth chapter, dealing with the forenoon pastimes.

Chapter Seven:

Description of Rādhākuṇḍa

kiyaddūraṁ tato gatvā nivṛtyodvartmanā hariḥ; rādhākuṇḍaṁ samāyātaḥ priyā sangotsukaḥ priyam (1)

After going some distance, Hari took a turn off the main road and came to Rādhākuṇḍa over a secret path, eager to see His dearly beloved. (1)

parito maṇi sopānāvalibhiḥ pariveṣṭitam; caturbhir maṇi saṁbaddha tīrthair dikṣu suśobhitam (2)
tīrthoparisphurad ratna maṇḍapaiḥ sāṅganair yutam; tat tīrthobhaya pārśvastha maṇi kuṭṭima maṇḍitam (3
prati maṇḍapa pārśvastha taru śākhāvalambanaiḥ; yutaṁ nānā puṣpavāsaś citrair dolā catuṣṭayaiḥ (4)
yāmye campakayoḥ pūrve nīpayor āmrayoḥ pare; saumye bakulayor baddha ratna hindolikānvitam (5)
pūrvāgneya diśor madhye priyakuṇḍena saṅgatam; tatrordhve stambhakālambi citra setu samanvitam (6)

Rādhākuṇḍa is beautifully surrounded by jewelled steps and jewelled bathing places. On these bathing places are jewelled platforms with their yards, with a jewelled dais on each side of each bathing platform. On each side of these platforms are two trees on whose flower laden branches wonderful swings covered with various sheets are hanging. On the southern side of each

platform a jewelled swing hangs on the branches of two Campaka-trees, on the eastern side from two Kadamba-trees on the north from two mango-trees and on the west from two Bakula-trees. Between the eastern and the south eastern side is a wonderful bridge on pillars, and Rādhākuṇḍa's and Śyāmakuṇḍa's waters are meeting under this. (2-6)

gala hṛd udara nābhi śroṇi jānūru daghnaiḥ ṣaḍ udadhi
vasukonair maṇḍalāṅgaiś ca kaiścit
śiśiram anu samuṣṇaiḥ grīṣmakāle suśītair vividha maṇi nibad-
dhair dikṣu sopāna yuktaiḥ (7)
maṇi rucijala vīcibhrānti tṛṣṇābhibhūtā patita vihaga
vṛndācchālabālāntarālaiḥ
parijana yuta rādhākṛṣṇayor narma goṣṭhī pramada kṛd
upaveśānalpa vedī suśobhaiḥ (8)
nicita pṛthu talānāṁ kuṭṭimaiś citravarṇaiḥ kusumita bahu vallī
śliṣṭa śākhā bhujānām
ghana dala phala puṣpa śreṇi bhārānatānāṁ vitatibhir abhitaḥ
saṁveṣṭitaṁ pādapānām (9)

Many trees are surrounding Śrī Rādhākuṇḍa on all sides. Those trees and vines are bowing down from the weight of their thick leaves and their many fruits and flowers. Around the bases of these trees are big platforms and jewelled alters as beautiful as water-basins. These platforms have staircases who keep one cool in the summer and warm in the winter. Some of these platforms reach up to the neck, some to the chest, some to the belly, navel, knees and some up to the heels only. Some of them are hexagonal, some heptagonal, some octagonal, and some are round. At first sight they resemble waves. The birds, mistaking their jewelled ripples to be waves of water, fall on them when they want to quench their thirst on them. Here Rādhā and Kṛṣṇa are always enjoying Their joking conversations along with Their friends. (7-9)

catuṣkoṇeṣu vāsantī catuḥśālābhir āvṛtam; vānīra keśarāśoka nikuñjaiḥ parito vṛtam (10)
tad bahir paktrimāpakka phala puṣpotkarākaraiḥ; paritaḥ kadalīṣaṇḍair maṇḍitaṁ śītalacchadaiḥ (11)
tad bahir bāhyopavanāśliṣṭa puṣpāṭavī vṛtam; sva madhya salilādīvyat sasetu ratna mandiram (12)
nānā puṣpāphaloccāyi vanadevīgaṇānvitaiḥ; sevopacāra saṁsakta kuñjadāsī śatāvṛtaiḥ (13)
puṣpāṭavī phalārāma madhysthair vṛndayācitaiḥ; sevopakaraṇāgāra nikarair abhito vṛtam (14)

In the four corners of Rādhākuṇḍa there are gardens of Mādhavī-flowers surrounded by groves of Vānīra-, Keśara- and Aśoka-trees. The outskirts of these yards are adorned with banana-trees with ripe and unripe fruits and flowers whose leaves provide a cool shade. Beyond that are the outer sub-forests surrounded by flower gardens. In the middle of the *kuṇḍa* is a jewelled temple connected with the shore by a bridge. Rādhākuṇḍa has many forest-goddesses and hundreds of maidservants that fetch various kinds of fruits, flowers and other items suitable for Rādhā and Kṛṣṇa's service. Within the flower gardens and sub forests are cottages that are filled with such items by Vṛndā-devī. (10-14)

ṛturājādi sarvartu guṇa sevita kānanam; vṛndā saṁmṛṣṭa gandhāmbhaḥ saṁsiktādhāṅgaṇālayam (15)
tayā toraṇakollaca patakālamba gucchakaiḥ; pauṣpaiś citrita kuñjādhva dolā catvara maṇḍapam (16)
nava kamala dalālī pallavāvṛntanānā kusuma racita śayyocchīrṣa candropadhānaiḥ
samadhu caṣaka tāṃbūlāmbu pātrādi yuktaiḥ subalita tala līlāgāra kuñja prapañcam (17)

Then there are the seasonal forests, like the spring forest, that are endowed with all good qualities. Here the paths, yards

and cottages are sprinkled with fragrant water by Vṛndā-*devī*. There are flower-canopies and gates as well as *kuñja*-alleys, courtyards, swings and platforms, all decorated with flowers. Within the play-cottages of Rādhākuṇḍa there are beds made of fresh lotus petals, leaves from the trees and stemless flowers, along with pillows, goblets full of honey wine, water, betel leaves and other sweet things. (15-17)

kahlāra raktotpala puṇḍarīka paṅkeruhendīvara kairavāṇām
kṣaran marandaiś ca patat parāgaiḥ
suvāsitāmbhaḥ prasaraṁ samantāt (18)
haṁsa sārasa dātyūha madgu kokādi patriṇām; varaṭā
lakṣmaṇādīnāṁ kalākāpaiḥ śruti priyam (19)
śārī śukānām anyonya pṛthag āsaṅga raṅgiṇām; kṛṣṇa
līlārasollāsi kāvyālāpa manoharam (20)
jalada bhrāntikṛt kṛṣṇa kāntija praṇayonmadaiḥ; nadan nṛtyac-
chikhi vrātair vyāptārāma taṭājiram (21)
hārīta pārāvata cātakādika prahṛṣṭa
nānā vidha citra pakṣiṇām;
kṛṣṇekṣaṇānanda viphulla varṣmaṇāṁ
karṇāmṛta dhvāna manojña kānanam (22)
rākeśārbuda nirmañchya rādheśāsyendu pāyibhiḥ; cakorair
nyakkṛta tyakta candrair vṛta nabhasthalam (23)

Honey oozes out of the Kahlāra-, red lotus-, white Puṇḍarīka-, Paṅkeruha-, blue Indīvara- and Kairava- flowers. The water that is scented with their pollen streams out of the drains from all sides. Swans, gallinules, cranes, Madgus, Cakravākas, geese and Lakṣmanā-birds since pleasant songs and parrots start reciting sweet poetry about Kṛṣṇa's romantic plays as they play with each other. When the peacocks see Kṛṣṇa coming they become mad with love, mistaking Him for a cloud, and start dancing. Seeing Kṛṣṇa, the Hārītas, pigeons, Cāṭakas and other birds in the beautiful forest start singing songs that are nectar to the ears, their bodies blooming up from joy. Drinking the

nectar of Kṛṣṇa's (*rādheśa's*) face, that defeats the splendor of innumerable full moons (*rākeśa*), the Cakora-birds give up their natural attraction for the moon in the sky. (18-23)

vipakka jālakāpakka phalaiḥ kusuma pallavaih; mukulair mañ-
jarībhiśca namrair vallīdrumair vṛtam (24)
aneka padmākara madhya saṁsthitaṁ
harer vilāsānvita tīra nīrakam
nānābja kāntyucchalitaṁ nirantaraṁ guṇair
jita kṣīra samudram adbhutam (25)
sva sadṛk tīra nīreṇa kṛṣṇa pādābja janmanā; nija
pārśvopaviṣṭenāriṣṭakuṇḍena saṅgatam (26)
tīre kuñjā yasya bhāntyaṣṭa dikṣu
preṣṭhālīnāṁ sva sva nāmnā prasiddhāḥ
tābhiḥ premnā svīya hastena yatnāt krīḍā
tuṣṭyai preṣṭhayoḥ saṁskṛtā ye (27)

The trees, that bow down with their loads of ripe and unripe fruits, sprouts, flowers, buds and vines, cover everyone with their shady foliage and many lotus flowers shine brightly. This Rādhākuṇḍa, whose shores and waters facilitate Hari's play, defeats the beauty of the Milk Ocean with its wonderful qualities. Her waters and shores have sprung from Kṛṣṇa's lotus feet and are meeting with Ariṣṭakuṇḍa (Śyāmakuṇḍa) in the south-east. In the eight directions are the eight *kuñjas* of Rādhā's eight girl-friends, named after each of them. With love these girls diligently decorate their *kuñjas* with their own hands to perfect the pastimes of the two Lovers. (24-27)

tat tat kāṣṭhā prānta vicchinna sīmārāmod
yānāveśanāṁśānvitāś ca
tat tat sīmābhyantarotpanna vṛkṣa śreṇī
yugmācchanna vartmāli yuktāḥ (28)
upari tanu taraṅgākāra citrāñci śuddha sphaṭikamaṇi
citānya sphāra vartmāni tāni

marakatamaṇi vṛndair ācitābhyantarāṇi pratanu
lahari kulyā bhrāntim utpādayanti (29)
maṇicaya racanābhiḥ sveṣu bhittibhramaṁ drāk svanikaṭa
maṇibhittau cātmabuddhiṁ dadadbhiḥ
upavana yugamadhye dvāra vṛndair yutāni
praviśad itara loke darśanād eva bhānti (30)

All the gardens extending outwards from these *kuñjas* are nicely set up, and the row of trees within that area shade the pathways on both sides. The middle part of this wonderfully pure crystal pathway is made of emeralds. Looking at it, one takes it to be wonderful small ripples, imaginary tiny streams in a river. To outsiders the jewelled gates that separate those two sub forests appear like walls and the walls look like gates. (28-30)

cakāstyudīcyāṁ diśi tīrtha sannidhāv anaṅga
raṅgāmbuja nāma catvaram
padmābha kuñjāṣṭadalair virājitaṁ
suhema rambhāvali keśarānvitam (31)
sahasra patrāmbuja sannibhaṁ sphurat
suvarṇa sat kuṭṭima mañju karṇikam
līlānukūlyocita santatollasad vistīrṇatā
lāghavam unnata prabham (32)
lalitā śiṣyayā nityaṁ kalāvatyā susaṁskṛtam;
sarvartu sukha sampannaṁ nānā keli rasākaram (33)
lalitānandadaṁ rādhākṛṣṇayoḥ savayasyayoḥ;
nikuñja rājayoḥ paṭṭa mandiraṁ sphurad indiram (34)

(Lalitā's *kuñja:*) Near the northern *ghāṭa* (bathing place) of Rādhākuṇḍa there are eight *kuñjas* shaped like eight-petaled lotus flowers. There is a temple there called Ananga Raṅgāmbuja (the lotus of erotic play), whose filaments are made of nice golden banana trees. The whorl of this thousand-petaled lotus is a brightly shining, beautiful golden platform which sometimes expands and sometimes shrinks, whenever it suits Kṛṣṇa's plays.

The joy of all the seasons can be experienced in this place which is always carefully maintained by Lalitā's disciple Kalāvalī and which is the very form of playful pleasure. The goddess of beauty, Indirā, is manifest in this royal temple of Rādhā and Kṛṣṇa and Their friends, named Lalitānandada *kuñja*. (31-34)

māṇikya keśara śreṇī veṣṭita svarṇa karṇikam;
bahir bahiḥ kramād ūrdhva māna saṅkhyā pramāṇakaiḥ (35)
ekaika varṇa sad ratna kadambenācitaiḥ pṛthak;
racitaṁ bahubhiś cāru samapatrāli maṇḍalaiḥ (36)
pañcendriyāhlādakaraiḥ śaityānyabja guṇair yutam;
tadbahiḥ kramaśaḥ svarṇair vaidūryair indranīlakaiḥ 37
sphaṭikaiḥ padmarāgaiś caḥ citair maṇḍapa pañcakaiḥ;
śobhitaṁ maṇḍaleṣvantar nānāratna vinirmitau (38)
kevalair mithunībhāva saṅgatair mṛga pakṣibhiḥ;
devair nṛbhir yutaṁ cānyaiś citritai rasadīpanaiḥ (39)

This *kuñja* resembles a lotus flower with jewelled filaments and golden trowels divided in many equal jewelled leaves, each in their own colour. Outside of these trowels are the filaments and outside of that, at the tips of the petals, their weight and number gradually increase. Outside of this trowel that gives joy to all the five senses through its attributes like coolness, are platforms, made - from inside to outside - of gold, lapis lazuli, sapphire, crystal, rubies respectively, that complete its beauty. In the middle of this platform are wonderful jewelled images depicting mating deer, birds, demigods and humans, arousing erotic feelings. (35-39)

pañca varṇa bhūri citra patra puṣpa visphurat
keśarādi śakhi śākhikālisad vitānakam
antarasya bhāti jānu daghna ratna kuṭṭimāgāra madhya
karṇikā sahasra patra sārasam (40)
āmūla puṣpitāśoka vallī maṇḍala sañcayaiḥ;
sitāruṇa harit pīta śyāma puṣpaiḥ prakalpitaiḥ (41)

padma puṣpadalākārair upakuñjāṣṭakair vṛtam; pravīṇa
tādṛśāśoka taru kuñja varāṭakam (42)
vasanta sukhadaṁ yasya bhṛṅga kokila nāditam; vāyavyāṁ diśi
bhātyaṣṭa dala kuñjāmbujaṁ dalam (43)

There are Keśara and other trees having five colors of leaves, flowers and branches that form canopies that beautify the center of this thousand-petaled lotus and the jewelled platforms that reach up to the knees are its trowel. The eight sub-*kuñjas*, that resemble lotus petals, are beautified by Aśoka-vines that are covered from top to foot by white, red, green, yellow and blue flowers. There is another *kuñja* shaped like an eight petaled lotus flower, full of humming bees and singing cuckoos in the north-east of Lalitā's *kuñja*, in a place called Vasanta sukhada (giver of joy to the spring). (40-43)

śrī padmamandiraṁ nāma nairṛtyaṁ rājate dalam;
caturdvāraṁ catuṣpārśve bātāyana samanvitam (44)
nānā maṇicitāneka citrabhitti catuṣṭayam; antaḥ sakṛṣṇa
gopīnāṁ pūrvarāgādi ceṣṭitaiḥ (45)
rāsa kuñjavilāsaiś ca lalitā citritair yutam; pūtanāriṣṭa
saṁhārādyanta taccaritair bahiḥ (46)
ratnāli dyuti kiñjalkaṁ sad garbhāgāra karṇikam; bahir
abjadalākārair vṛtaṁ ṣoḍaśa koṣṭhakaiḥ (47)
tat tad yugāntarālastha dvyaṣṭopakoṣṭhakair api; ūrdhve tādṛk
sanniveśa sphurad aṭṭālikānvitam (48)
antarantaḥ kramād ucca nirbhitti stambha paṅktiṣu; sphāṭikīṣu
suvinyasta prabāla balabhīkule (49)
chāditena mahāratna paṭalais tiryag ūrdhvagaiḥ; bhrājitena
sukumbhena śikhareṇa virājitam (50)
atyuccena vanāloka sukhadena nijeśayoḥ; mukta pārśva
tṛtīyocca khaṇḍena ca sumaṇḍitam (51)
adho ratnācitāneka citra citreṇa bhāsvatā; upakuṭṭima
yugmāntar dikṣu sopāna śobhinā (52)

kaṇṭha daghnāti vistīrṇa kuṭṭimenābhito vṛtam; paritas tāvad
uccānāṁ prāntotpanna mahīruham (53)
phalaiḥ puṣpaiśca saṁśliṣṭa kuṭṭima prāntadeśakam; keli
ratnākaraṁ rādhā kṛṣṇayoḥ savayasyayoḥ (54)

In the south-western corner of Lalitā's *kuñja* is a lotus-temple that is beautified by gates and windows on all four sides. On the four jewelled walls of this temple Lalitā keeps many wonderful pictures of Kṛṣṇa's pastimes, like the beginnings of His love (*pūrva rāga*), His Rāsa-dance, His *kuñja*-pastimes and the killings of Pūtanā and Ariṣṭāsura. The whorl of this lotus temple is made of shining jewels and the interior is its trowel. On the outside it is surrounded by sixteen inner quarters shaped like the petals of this lotus. Within these sixteen quarters there are sixteen sub-quarters, above which are nice balconies. One above another, there are coral balconies on top of crystal pillars with no walls inbetween. Above that are jewelled spires with jugs on their peaks that provide shelter from the rain. From this very high turret on the third floor Rādhā and Kṛṣṇa happily behold the beauty of the forest. The sides of this open balcony are nicely decorated. Below that are many sub-platforms shining with so many jewel-studded pictures. Inbetween those platforms are staircases leading to higher platforms that reach up to the neck if one stands on the platform below. On the four sides of these staircases are again other platforms that reach up to the neck. Around these platforms are rows of trees with fruits and flowers. This place is an ocean of playful sports for Rādhā and Kṛṣṇa and Their friends.

āgneyaṁ bhāti padmābha ratna hindola kuṭṭimam;
pūrvāpara dig utpanna pravīṇa bakulāgayoḥ (55)
sāci kiñcid vinirgatya gatyā vakrordhvayopari;
militābhyāṁ suśākhābhyāṁ chāditaṁ maṇḍapākṛti (56)
tacchākā mūla saṁnaddhaiḥ paṭṭarajju catuṣṭayaiḥ;
dṛḍhair baddha catuṣkoṇaṁ nābhimātrocca saṁsthiti (57)
padmarāgāṣṭapaṭṭībhiḥ prabālaja padāṣṭakaiḥ;

ghaṭitaṁ hasta mātrocca paṭṭīveṣṭana keśaram (58)
dvyaṣṭapatrāmbujākāra ratnāli citra karṇikam;
dvi dvi pādānvitāmbhoja dalābhāṣṭadalair vṛtam (59)
ratna paṭṭī keśarāntar dvārāṣṭaka susaṁyutam;
dakṣiṇe dala pārśvasthāroha dvāra dvayānvitam (60)
laghu stambha dvayāsakta paṭṭi pṛṣṭhāvalambakam;
paṭṭatulī lasanmadhyaṁ pārśva pṛṣṭhopadhānakam (61)
nānā citrāṁśukaiś channaṁ svarṇa sūtrāmbarair api;
lasac candrāvalī muktā dāma guccha vitānakam (62)

In the south-eastern corner of Lalitā's *kuñja* is a jewelled lotus-shaped swing-platform. The branches of two prominent Bakula-trees, one on the west and one on the east, meet there, bending over upwards, covering these swings like a canopy. At the foot of this tree hangs a swing from its branches, bound in four corners with silken ropes hanging at navel's height. There are eight ruby seats on this swing with eight coral lotuses, each the size of only a hand, surrounding the whorl-like seat of the swing. The trowel of this lotus-seat is a sixteen-petalled lotus beautified with jewels, and there are two lotuspetal-shaped footrests on each of the eight sides of the seat. There are eight gates (one on each side) on the swing. There are small rungs on the seat to support Rādhā and Kṛṣṇa's backs and silken pillows behind and beside Them. A nice canopy covered with clusters of leaves and strings of pearls like rows of moons as well as various wonderful clothes sown with golden threads hung over Their heads. (55-62)

yatrāṣṭadalagālīnāṁ madhyagau rādhikācyutau; gāyad
anyavayasyābhir vṛndā dolayatīśvarau (63)

A little below the eight-petaled lotus of Rādhikā, Acyuta and Their eight girlfriends, Vṛndā-devī is swinging with some other singing *gopīs*. (63)

svārūḍha rādhācyutayoḥ sarvābhimukhatākaram; hindolāmbu-
jam ābhāti madanāndolanābhidham (64)

When Rāḍhā and Acyuta climb on the lotus-swing named Madanāndolana (Cupid's sway) it look as if They face everyone. (64)

aiśānyāṁ bhātyaṣṭapatraṁ mādhavī kuñja sārasam;
mādhavānandadaṁ nāma nānā līlopahārayuk (65)
phulla mallībhir āśliṣṭa namra śākhā bhuja vrajaiḥ; chāditaṁ
phulla punnāgaiś candrakānti citāntaram (66)
padma patrākāra kuñjair veṣṭitaṁ svarṇa karṇikam; udīcyāṁ
maṇi kiñjalkaṁ bhāti kuñjaṁ sitāmbujam (67)

In the north-eastern corner of Lalitānandada-*kuñja* is the *kuñja* of Mādhavī-flowers named Mādhavānandada *kuñja*, which is shaped like an eight-petalled lotus, which looks as sweet as a crane bird and is filled with many presents for Rādhā and Kṛṣṇa's play. On the north of Lalita's *kuñja* is the Sitāmbuja kuñja (white lotus grove) which is full of blooming Nāga-kesara flowers and Punnāga-trees with their branches bowing down like arms with many blooming jasmine-flowers. The whorl of this lotus is made of gold studded with moonstones, and its filaments are made of jewels. This *kuñja* is surrounded by similar lotus-shaped *kuñjas.*

namra śākhā bhujāśliṣṭa phulla hemalatācayaiḥ; tamālaiḥ
kalpitaṁ jiṣṇu nīla ratnāvalī citam (68)
nīla padmadalākārair upakuñjāṣṭakair vṛtam; suvarṇa karṇi-
kaṁ prācyāṁ bhāti kuñjā sitāmbujam (69)

There is another *kuñja* shaped like a blue lotus, beautifying the eastern wing of Lalitā's *kuñja.* This *kuñja* is filled with Tamāla-trees whose overhanging arm-like twigs embrace blooming golden vines. This *kuñja*, which is decorated with blue gems, is known as Asitāmbuja *kuñja* (blue lotus-grove) and is sur-

rounded by eight subgroves that are similarly shaped like blue lotus flowers, with golden whorls. (68-69)

avācyāṁ padmarāgādi citāntar bāhya maṇḍalam;
labaṅgaiśchāditaṁ phullair bhāti kuñjāruṇāmbujam (70)

In the south is Aruṇāmbuja *kuñja* (red lotus-grove) which is studded inside out with rubies and which is covered by blossoming red clove-vines. (70)

kuñjaṁ hemāmbujaṁ bhāti pratīcyāṁ phulla campakaiḥ;
vallībhiśchāditaṁ hema cita bāhyāntarālakam (71)

In the west is Hemāmbuja *kuñja* (golden lotus-grove) which is covered over by golden Campaka-vines and is studded with gold inside out. (71)

evam uttarā dik kuñjā bhānti rādhā haripriyāḥ; nānā varṇākāra
bhedāt dṛśāṁ vismayakāriṇaḥ (72)

In this way, Lalitā's *kuñja* on the northern bank of Rādhākuṇḍa is astonishing Rādhā and Hari's eyes with its different beautiful colors and shapes. (72)

prati vidiśam udañcac campakānāṁ ca tarṇām aruṇa harita
pīta śyāma puṣpoccāyānām
vara parimala dhārākṣipta gandhāntarāṇāṁ prati diśam adhi-
rohan mādhavī veṣṭitānām (73)
vyati sumilita tiryaṅ nirgataiḥ kaiścid anyair upari ghaṭita
saṅgaiḥ ṡnigdha śākhā samūhaiḥ
śuka pika madhupānāṁ nīla pītāruṇānāṁ madhura ninada
ramyaiś chāditaḥ saudha tulyaḥ (74)

In the famous Madanānandada kuñja, or Viśākhānandada kuñja, Viśākhā's grove, situated in the north eastern corner of Śrī

Rādhākuṇḍa, there are Campaka-trees in all four directions. These trees have very fragrant red, green, yellow and blue flowers, that obstruct other smells from entering. There are also sweetly singing blue, yellow and green parrots, Pika-cuckoos and bees. The whole scene is shaded by Mādhavī-vines with bent down Campaka-branches, making the *kuñja* look like a palace. (73-74)

sthala jalajani puṣpaiḥ pallavaiḥ kḷṛpta nānābharaṇa vasana
śayyāsad vitānādi pūrṇaḥ
aruṇa viṣada pīta śyāma padmotpalādyair
diśi vidiśi sanālaiḥ kalpitāneka citraḥ (75)
jaṭhara śara śalākaiḥ pallavaiś citra puṣpair ghaṭita mṛdu
kabāṭī prāvṛta dvāś catuṣkaḥ
mada kala cala bhṛṅgā'nīkinī dvārapālo
maṇicaya cita bhūmi dvyaṣṭa patrābja madhyaḥ (76)

On all sides are beautiful, wonderful land lotuses, water flowers, leaves, ornaments, clothes, beds, canopies and red, yellow and blue lotus flowers with matching stems and other kinds of flowers. On all four sides of this *kuñja* are small gates made of stakes with different flowers and leaves strung on them. Intoxicated bumblebees are buzzing around these flowers, as gatekeepers of the *kuñja*. In the centre of the *kuñja* is a jewel-studded sixteen petaled lotus.

bahirapi tata śākhācchāditābhiḥ samantāccata sṛbhir
abhitābhiḥ veṣṭito dehalībhiḥ
aniśam iha viśākhā śiṣyayā mañjumukhyā racana nipuṇamatyā
saṁskṛto'dhyakṣayāsya (77)
śiva hariti taṭastho'pyeṣa rādhā bakārer viharaṇa rasa
vanyāplāvitātmā samantāt
madana sukhada nāmā locanānanda dhāmā vilasati sa
viśākhānandadaḥ kuñja rājaḥ (78)

In Madana Sukhada-kuñja, or Viśākhānandada-*kuñja*, which is the abode of bliss for the eyes, Śrī Viśākhā *devī* resides. It is the king of *kuñjas*, where Viśākhā's disciple Mañjumukhī, who is expert in drawing pictures, and who is in charge of the *kuñja*, which is surrounded by four very nice platforms shaded all around by wide branches, is always engaged in devotional service. Even though this *kuñja* lies on the shore of Rādhākuṇḍa, that is the very form of *prema*, it is inundated by the flood of Rādhā and Kṛṣṇa's enjoyments. (77-78)

vicitra vṛkṣavallībhiś citra ratnaiścitāntaraḥ; citravarṇaiḥ khagair bhṛṅgaiḥ kuṭṭimaiḥ prāṅgaṇair vṛtaḥ (79)
citra maṇḍapa saṁyuktaś citra hindolikānvitaḥ; prācyāṁ citrānandadākhyaś citrakuñjo virājate (80)

On the eastern shore of Rādhākuṇḍa is Citrā's wonderful *kuñja*, named Citrānandada, where the trees, vines, jewels, birds, bees, platforms, courtyards, pavillions and swings are all multi-coloured. (Citrā means variegated or wonderful, and all items in her *kuñja* have these qualities).

sphaṭikair indukāntaiśca cita kuṭṭima catvaraḥ; citritaḥ puṇḍarīkaiśca kairavair mallikādibhiḥ (81)
śubhra puṣpadalair vṛkṣair vallībhiśca samanvitaḥ; śubhrāli pika kīrādyaiḥ śabdajñeyair nināditaḥ (82)
śubhra veśau tu rākāyāṁ rādhākṛṣṇau sahālibhiḥ; krīḍantāvapi nekṣyete kaiścid yatrāgatair api (83)
pūrṇendu nāmā kuñjo'yam indulekhā sukhapradaḥ; suśubhrakelitalpādir āgneyyāṁ diśi rājate (84)

In the south-eastern corner of Rādhākuṇḍa lies Indulekhā's *kuñja*, named Pūrṇendu (full moon), or Indulekhā Sukhaprada (giving joy to Indulekhā) where there are white playbeds, where the platforms and pavilions are made of crystal and moonstone, where there are white Puṇḍarīka-lotuses,

Kairavas, jasmines, vines and trees with white leaves and flowers. The white bees, Pika-birds and parrots are only distinguishable by their sounds. If someone comes here accidentally while Rādhā and Kṛṣṇa are playing here with Their girlfriends on a full moon night, nobody will notice Them in the white light, as They wear white clothes then. (81-84)

hema vallī vṛtair hema puṣpakaiścādito'bhitaḥ; hema padmāvalī citro hemaprāṅgaṇa kuṭṭimah (85)
hema maṇḍapikāyukto hema hindolikānvitaḥ; hemābhāli khagair yukto hema līlā paricchadaḥ (86)
līlayā pītavasanā pītālepa vibhūṣaṇā; yatra praviṣṭā śrī rādhā kṛṣṇenāpi na lakṣyate (87)
gaurāṅgī veśa dhṛk kṛṣṇaḥ svapreyasyāḥ sahālibhiḥ; śṛṇoti prema saṁlāpaṁ yatraitābhir alakṣitaḥ (88)
kadācit padmayā yatra preritā jaṭilāgatā; dadarśa kṛṣṇaṁ no rādhāṁ tenaikāsanagām api (89)
sva varṇakṛt svasthitānāṁ bhāti kāñcana bhūr iva; dakṣiṇe campakalatānandado hema kuñjakaḥ (90)
yatra campakavallyāḥ sā nikuñja pākaśālikā; āste tad īśayoś citra jagdhi vedikayānvitā (91)
yasyāṁ pāka kriyācāryā savṛndā sā nijeśayoḥ; sampādayati saṁmodāt kadācit kuñjabhojanam (92)

In the south of Rādhākuṇḍa is the golden *kuñja* of Campakalatā, named Campakalatānandada *kuñja*, where everything becomes golden because of the radiant golden ground here. The *kuñja* is completely covered by golden vines and trees. The lotus flowers, vines, flowers, trees, pavillions, swings, bees and birds on the golden yards and platforms are all golden, as are the dresses worn there during Rādhā and Kṛṣṇa's pastimes. Whenever Śrī Rādhikā comes there, anointed and ornamented in yellow, and wearing a yellow dress, even Kṛṣṇa cannot recognise Her (because of Her natural golden lustre). And when Kṛṣṇa wears yellow clothes He can hear the sweet words Rādhā and Her

girlfriends speak about Him without being noticed by them. And whenever Rādhikā's rival Padmā sends Jaṭilā there to look for Her, then Jaṭilā will only see Kṛṣṇa, although Rādhā may be sitting next to Him on the throne. In this golden grove is Śrī Campakalatā's famous kitchen with Rādhā and Kṛṣṇa's dining-platform. Sometimes Campakalatā joyfully feeds Śrī-Śrī Rādhā and Kṛṣṇa there along with the teacher of cooking, Vṛndā devī. (85-92)

tamālaiḥ śyāmavallībhiḥ śliṣṭa śākhair dhṛtāntaram;
indranīlacitābhyantar bhūmikuṭṭima catvaraḥ (93)
rādhayā yugalībhāvaṁ gato'pi mukharādibhiḥ; neḳṣyate harir
ekaiva rādhikā yatra dṛśyate (94)
rājate diśi nairṛtyāṁ raṅgadevī sukhapradaḥ; sarva śyāmaḥ
śyāmakuñjo rādhikā rati vardhanaḥ (95)

In the south-western corner of Rādhākuṇḍa is Rangadevī's black grove named Raṅgadevī sukhaprada. This grove, which increases Rādhikā's attraction because of its blackish colour, that reminds Her of Kṛṣṇa, is full of Tamāla-trees that are entwined by blackish vines and branches. Its interior, the ground, platforms and pavilions are studded with sapphires. Even when Mukharā and other elders may come, they cannot see Rādhā and Hari together. They only see Rādhā, for Hari has merged with the blackish interior. (93-95)

rakta vallīvṛto rakta puṣpapatrair drumair vṛtaḥ; śoṇa ratnac-
itābhyantaḥ kuṭṭimāṅgana maṇḍapaḥ (96)
rakta hindolikā yuktaḥ kṛṣṇeṣṭaḥ sarva lohitaḥ; tuṅgavidyānan-
dado'sti paścime'ruṇa kuñjakaḥ (97)

In the western corner of Rādhākuṇḍa is Tungavidyā's crimson grove named Tuṅgavidyānandada. By Kṛṣṇa's desire the vines, flowers, leaves, trees, swings and yards are all red and the

platforms, yards and pavilions are paved with red stones (rubies). (96-97)

hari vallī vṛkṣa citro harit pakṣyali saṁyutaḥ; harinmaṇi
citābhyantar bāhya kuṭṭima catvaraḥ (98)
vāyavyāṁ sarva harito rādhākṛṣṇākṣa keli bhūḥ; sudevī
sukhadābhikhyo harit kuñjo virājate (99)

In the north-western corner of Rādhākuṇḍa is the green grove of Sudevī, named Sudevī sukhada. Everything in this playground of Rādhā and Kṛṣṇa, that is, the vines, trees and birds, is green, and the platforms and pavilions are studded with green emeralds. Here Rādhā and Kṛṣṇa play dice. (98-99)

upari lahari tulyākāra citraiḥ sphuradbhir marakatacaya garbhaiḥ puṣparāgendu kāntaiḥ
ghaṭitam itara loke toyavad bhāsamānaṁ maṇimaya
kumudāmbhojāli haṁsādi yuktam (100)
dhanapati diśi tādṛk setubandhānuṣaktaṁ ṣaḍ adhika daśa
patrāmbhojavat sanniveśam
salila kamala sadmānaṅga yuṅ mañjarī śam pradam atula
sulāvaṇyollasal lālasīti (101)

In the north of Rādhākuṇḍa is the *kuñja* of Śrī Rādhā's younger sister Anaṅga Mañjarī, known as 'Salila Kamala'. It appears to outsiders as radiant as water. It is shaped like a sixteen-petaled lotus and is connected to the shore (being actually situated within the water) by a bridge. This *kuñja* is studded with emeralds, rubies and moonstones as well as jewelled lilies, lotuses and swans. Seeing this *kuñja*, which gives matchless bliss to Kṛṣṇa with its fine, natural beauty, it seems as if a garland of waves manifests above it. (100-101)

śrī radheva hares tadīya sarasī presthādbhutaiḥ svair guṇair
yasyāṁ śrī yuta mādhavendur aniśaṁ premnā tayā krīḍati

premāsmin bata rādhikeva labhate yasmin sakṛt snānakṛt
tat tasyā mahimā tathā madhurimā kenāstu varṇyaḥ kṣitau (102)

Through its great qualities, Rādhā's lake is as dear to Śrī Hari as Śrī Rādhā Herself. Here the beautiful, moonlike Mādhava always lovingly plays with Her. Simply by bathing here once, one attains a love for Kṛṣṇa like Rādhikā's. Who on earth can describe the glories and sweetness of Śrī Rādhākuṇḍa? (102)

priyākuṇḍaṁ dṛṣṭvā mudita hṛdayo'pyasya vividhair guṇais tais
tair uddīpita virahabhāvaḥ smaravaśaḥ
priyā prāptyutkaṇṭhā kabalita manā nāgaragurur bhramānānot-
prekṣāṁ bakaripur amuṣmin sa vidadhe (103)

Seeing His beloved's lake, Kṛṣṇa, the teacher of all lovers, became happy at heart, since it reminded Him of Her with all its different qualities. He became overwhelmed by erotic feelings of separation from His beloved Priyājī and eagerness to find Her. He became deluded into seeing Her in the different characteristics of Her lake. (103)

khelac cakrayugorojaṁ pheṇa muktāsrag ujjvalam; rasormyuc-
calitaṁ mene priya vakṣaḥ samaṁ saraḥ (104)

The playing Cakravāka-birds on the water reminded Him of Priyājī's breasts, the foam on the water of Her pearl necklace, and the water's waves of Her mood. All these items reminded Him of Her chest. (104)

madhura rasa taraṅgā vibhrati paṅkajāsyaṁ bhramaraka
parivītaṁ prollasat khañjanākṣam
pramudita hariṇoccair haṁsakā rāva ramyā priyatama sarasī
sā preyasīva vyaloki (105)
sva preṣṭhāriṣṭa kuṇḍormi cañcat bāhūpagūhitā; sva kokanada
pāṇibhyāṁ kṣipta taccalatat karā (106)

samīra cañcad ambhoja calāsyena balād iva; cumbitāli
kaṭākṣeṣat tiryag ambuja sanmukhī (107)
bhṛṅgī jhaṅkāra śītkāra vikala svara gadgadā; prodyat
kuṭṭamitā tena rādhikeva vyaloki sā (108)

This dearmost lake reminded Hari of His dearmost beloved. The sweet waves of water are like the waves of Her sweet love, the lotus flowers in the water Her lotus-face, the bees surrounding those lotuses Her curly locks surrounding Her lotus-face, the restless wagtail birds of Her restless eyes and the loud and sweet warbling of the swans Her jingling anklebells. (105)

The red lotus flowers that stop the intruding waves of Śyāmakuṇḍa's water reminded Kṛṣṇa of Rādhikā's red lotus-like hands that try to stop Him from embracing Her with His arms, and the lotus flowers, moved by the wind from Śyāmakuṇḍa, that are falling over the lotuses in Rādhākuṇḍa, that are adorned with bumblebees, remind Him of Her crooked looks during His efforts to forcibly kiss Her lotus-like face. (106-107) The buzzing of the bees reminded Kṛṣṇa of Rādhikā's faltering screams when She pretends to be angry with Him. (108)

samudbhrāmyal līlāmbujam anila jātormi balitaṁ saro
yugmaṁ vīkṣyānata śirasi govardhana gireḥ
nija premodghūrṇā skhalita vapuṣas tasya sa harir
bhramattāraṁ vāṣpocchalitam iva mene'kṣiyugalam

Seeing these two lakes with their trembling play-lotuses and their waves moved by the wind, Hari thought they were the two tear-filled eyes in the lowered head of Govardhana Hill, whose body is like that of a peacock shivering out of love for Him. (109)

itthaṁ priyāyāḥ sa saraḥ samīkṣya tat
pratyaṅga saṁsmārakam ātmano guṇaiḥ

vidaṁs tad ānandam amandam apyabhūt tad āgamautsukya vibhinna dhairyakaḥ (110)

When He saw His beloved's lake like this, each one of its limbs reminding Him of Her by its qualities, Kṛṣṇa felt great bliss, yet He became restless, anticipating Her arrival.

prāyena evam vidha sanniveśakaṁ
dadarśa tat pārśvagam ātmanaḥ saraḥ
kuñjaiḥ svakāntāgrahato'ti saṁskṛtair
virājitaṁ narmasakhāli nirmitaiḥ (111)
priya narma vayasyā ye subalo madhumaṅgalaḥ; ujjvalārjuna
gandharvā vidagdha bhṛṅga kokilāḥ (112)
dakṣa sannandanādyāśca teṣāṁ sva svābhidhānvitāḥ; tair vibhajyārpitāḥ kuñjās te rādhā lalitādiṣu (113)

Seeing His own lake Śyāmakuṇḍa, where His dearest cowherdboy friends had all nicely prepared their own *kuñjas,* Kṛṣṇa considered it to be just as dear to Him as Rādhākuṇḍa. This lake, Śyāmakuṇḍa, was also divided into eight *kuñjas* by Kṛṣṇa's friends Subala, Madhumangala, Ujjvala, Arjuna, Gandharva, Vidagdha, Bhṛṅga, Kokila, Dakṣa and Sannanda, who had submitted their *kuñjas* to one particular *gopī,* like Rādhā, Lalitā, etc. (111-113)

vayor diśyāsti subalānandadā kuñja śālikā; rādhayāṅgīkṛtā
yasyās tīrthaṁ mānasa pāvanaṁ (114)
nityaṁ snātyatra sālībhiḥ kuṇḍe'smin vipulāgrahā;
kṛṣṇapādābja mādhvīka pānīye kṛṣṇavat priye (115)

On the north-western bank is Subala's *kuñja* named Subalānandada. This *kuñja* was accepted by Rādhā and is known as Mānasa Pāvana Ghāṭa. Śrī Rādhā always very eagerly bathes there with Her girlfriends, for this water consists of honey flowing from Kṛṣṇa's lotus feet. Therefore this water is as dear to Her as Kṛṣṇa Himself. (114-115)

lalitāṅgīkṛtodīcyāṁ kuñjaśālāti citritā;
madhumaṅgalaśandākhyā bhāti śrī rādhikā priyā (116)
viśākhāṅgīkṛtaiśānyām ujjvalānandadāparā; evam anyāsu
dikṣvanyā bhāntyanyābhiḥ kṛtāśrayāḥ (117)

In the northern corner is Madhumaṅgala's *kuñja,* known as Madhumaṅgala-śanda (giving joy to Madhumangala). This very amazing *kuñja* is accepted by Lalitā and is very dear to Śrī Rādhikā. In the north-western corner is Ujjvala's *kuñja* known as Ujjvalānandada, which is accepted by Viśākhā-*sakhī*. In this way the *kuñjas* of all of Kṛṣṇa's best friends are situated around Śyāmakuṇḍa. (116-117)

pūrva paścimadiṅ mārgāvīśeśā kuṇḍayoḥ kramāt; vistīrṇau nṛ
paśūnāṁs taḥ snāna pānārtha tīrthagau (118)

There are two paths, one east of Śyāmakuṇḍa and one west of Rādhākuṇḍa, where humans and animals can drink and bathe. (118)

līlānukūleṣu janeṣu citteṣūtpanna bhāveṣu ca sādhakānām
evam vidhaṁ sarvam idaṁ cakāsti
svarūpataḥ prākṛtavat pareṣu

All this can be seen in its real form (*svarūpa*) by those who are favorable to these pastimes and by practising devotees, but others see it as just a material place. (119)

atha vṛndāgataṁ vīkṣyānanditā nandanandanam;
karṇikārāvataṁsau dvāvabhyetyopajahāra sā (120)
vṛndā tat tan nija nipuṇatā saṁskṛtaṁ darśayantī tat tat
kuñjādikām anutaṭaṁ seśvarīṁ smārayantī
rādhākāntaṁ kakubhi sahajair bhrājamānaṁ guṇaiḥ svaiḥ
kuṇḍeśānyāṁ madanasukhadābhikhya kuñjaṁ ninaya (121)

sa tad dṛṣṭāti hṛṣṭo'bhūt tattat sthāneṣu rādhayā; kṛta kartavya
līlānāṁ smrti saṅkalpa tatparaḥ (122)
viśākhayā mañjumukhyā vṛndayā ca sumaṇḍitam; kuñjaṁ
vilokya taṁ prītas tāmāhotkalikākulaḥ (123)
diṣṭyā vṛnde yadi tava sakhī sāgatā syād akasmān niṣpratyūhaṁ
yadi mama tayā syuś ca te te vilāsāḥ
kuṇḍāraṇyaṁ madhu sumadhuraṁ kuñjagehaṁ tadāsmin vaic-
itrī ca tvad uparacitā kalpate sat phalāya (124)
saṅketa kuñjam agataṁ tulasī sakāśāc chaibyānvitaṁ ca pathi
māṁ nu niśamya rādhā
naiṣyatyasau tata itaḥ kila kāpi gatvā tām
ānayed iha nivedya mama pravṛttam (125)

When Vṛndā saw the son of Nanda (Kṛṣṇa) coming, she became very happy and gave Him two flower buds to decorate His ears. She took Rādhā's lover to Madana Sukhada *kuñja* in the north-west of Rādhākuṇḍa, showing Him the beauty of all the *kuñjas* on the shore, and reminded Him of her mistress Śrī Rādhā, showing Him her expertise in decorating. Seeing this, Kṛṣṇa became very happy and, remembering all the pastimes He had there with Rādhā, He desired to have them again. Kṛṣṇa became very enthusiastic when He saw the *kuñjas* so nicely decorated by Viśākhā, Mañjumukhī and Vṛndā, and with love He said: "O Vṛnde! If I can be so fortunate that I can promptly meet your friend Rādhā and if I can sport with Her without disturbance, then the wonderful decoration of the lake's forest and the *kuñja*-cottages, sweetened by the presence of spring, will be useful! Rādhā may not come after hearing from Tulasī that I met Śaibyā this morning, therefore but someone should see Her and tell Her that I actually cheated Śaibyā and that I'm waiting for Her here!" (120-125)

śrī rādhāyāḥ savidha ubhayīṁ mādhavīyām avasthāṁ śaṁsan-
tyuccair madana viṣamāṁ lālasoddīpanāṁ ca
kurvāṇaiṇāṁ praṇayavikalāṁ vyākulāṁ tṛṣṇayāddhā tām
ānetuṁ tvaraya lalitāṁ mad girā tvaṁ dhaniṣṭhe

sthāpayaikāṁ sakhīṁ vṛnde godig adhvanyasau yathā; māṁ anveṣṭuṁ sakhā kaścid āgacchettaṁ pratārayet gaurītīrthādhvani parāṁ dakṣāṁ sthāpaya sā yathā; punar āyāti śaibyā ced anyā vā tāṁca vañcayet (128)

O Dhaniṣṭhe! Tell Lalitā to quickly bring Rādhā here! Make Her eager and anxious to come here, telling Her of Mādhava's (Kṛṣṇa's, or the spring's) condition! Say: "Kṛṣṇa is pierced by Cupid's arrows and is very eager to meet You." O Vṛnde! Keep one *gopī* on the look-out down the road to the meadows! Who knows if some cowherd boy may come! If so, she must deceive that boy and keep him from entering here. Put another expert *gopī*-girl on the road to Gaurī-tīrtha, in case Śaibyā comes back. She must also be deceived." (126-128)

pakka rambhāphale magna dṛṣṭilolaṁ baṭuṁ hariḥ; vīkṣyāha vṛndām anayoḥ phalais tvaṁ pūrayodaram (129)

Seeing Madhumangala greedily staring at the ripe bananas, Hari told Vṛndā: "Fill up his belly with these fruits!" (129)

baṭur āhānayā kiṁ me tvam ājñāpaya māṁ sakhe; dṛṣṭvā dṛṣṭvā yathāvāñchaṁ khādaṁs tṛpyāmi lolupaḥ

Madhumaṅgala said: "O Friend! Why are You ordering me? I will look around myself and satisfy my greed with whatever I find!" (130)

tatra tatra prahitayoḥ sakhyor nipuṇayos tayā;
kṛṣṇo'pyutkaṇṭhito'tiṣṭhat priyādhva nihitekṣaṇaḥ (131)
smita kamalamukhī sā yāvad āyāti tāvat jaladhi śata
gabhīro'pyasta dhairyaḥ sa mene
kṣaṇam api yuga lakṣaṁ hanta yattan na citraṁ praṇayini
sahajeyaṁ premabhājāṁ hi ceṣṭā (132)

While Vṛndā placed two expert girls on the two paths, Kṛṣṇa eagerly looked down the road over which He expected Rādhā to come. As long as smiling, lotus-faced Rādhikā did not come, Kṛṣṇa, who is normally as grave as hundreds of oceans, was impatient and considered one moment to last longer than a hundred thousand ages. That is not so astonishing, for this is the natural attachment of the lover for the beloved. (131-132)

śrī caitanya padāravinda madhupa śrī rūpa sevāphale
diṣṭe śrī raghunātha dāsa kṛtinā śrī jīva saṅgodgate
kāvye śrī raghunātha bhaṭṭa viraje govinda līlāmṛte
sargaḥ saptama eṣa suṣṭhu niragāt pūrvāhna līlāmayaḥ

In the great poem Govinda Līlāmṛta, which is the result of service to Śrī Rūpa Gosvāmī, who is a bee at Śrī Caitanya's lotus feet, the encouragement of Śrī Raghunātha Dāsa Gosvāmī, the association of Śrī Jīva Gosvāmī and the blessing of Śrī Raghunātha Bhaṭṭa Gosvāmī, this was the seventh chapter, that nicely describes Kṛṣṇa's forenoon-pastimes.

THUS ENDS THE PURVĀHNA LĪLĀ

Chapter Eight:

Madhyāhna-līlā
(Midday Pastimes: 10.48 - 15.36)

madhyāhne'nyonya saṅgodita vividha vikārādi bhūṣā pramugdhau
vāmyotkaṇṭhāti lolau smaramakha lalitādyāli narmāpta śātau
dolāraṇyāmbu vaṁśī hṛti rati madhupānārkapūjādi līlau
rādhākṛṣṇau sutṛptau parijana ghaṭayā sevyamānau smarāmi

(Śrī Rūpa Gosvāmī, *Smaraṇa Maṅgala*)

SUMMARY DESCRIPTION OF THE MIDDAY PASTIMES:

I remember Rādhā and Kṛṣṇa at midday, full of desire, being served by Their attendants, enchanted by various ornament-like physical transformations of ecstasy arising out of meeting Each other, being anxious out of shyness and eagerness. Being pleased with the joking words of Lalitā and other girlfriends, They perform a sacrifice for Cupid, swing, tour the forest, play in the waters of Rādhākuṇḍa, quarrel over Kṛṣṇa's stolen flute, make love, drink honey wine, worship the sun god and play other sports. (1)

athātra ghoṣeśvara nandana priyā pṛthak
pṛthak sā yugapan nijendriyaiḥ
ākṛṣṭa cittā priya saṅgamotsukaiḥ svaṁ
sāntvayantīm avadad viśākhikām (2)
saundaryāmṛta sindhu bhaṅga lalanā cittādri saṁplāvakaḥ
karṇānandi sa narma ramya vacanaḥ koṭīndu śītāṅgakaḥ

saurabhyāmṛta samplavāvṛta jagat pīyūṣa ramyādharaḥ
śrī gopendra sutaḥ sa karṣati balāt pañcendriyāṇāli me (3)

Meanwhile, at home, Śrī Rādhikā, the beloved of the prince of Vraja, became attracted to Her lover with all Her five senses simultaneously. Being very eager to meet Him, She told Viśākhā, who tried to pacify Her: "O *sakhi*! The prince of cowherds inundates the mountain-like minds of the girls of Vraja with the ocean of His nectarean beauty, gives joy to the ears with His pleasant, joking words and pleases the body (the sense of touch) with His body, that is cooler than millions of moons. He inundates the world with His ambrosial fragrance and with the nectar of His pleasing lips. In this way He forcibly attracts all My five senses!" (2-3)

navāmbuda lasaddyutir nava tariṅmanojñāmbaraḥ sucitra
muralī sphuraccharada manda candrānanaḥ
mayūra dala bhūṣita subhaga tāra hāra prabhaḥ sa me madana
mohanaḥ sakhi tanoti netra spṛhām

"O *sakhi*! With His beautiful dress, that shines like fresh lightning, His bodily luster that is like that of a fresh raincloud, His wonderful Muralī-flute, His face that is like the full autumn moon adorned with a peacock feather and His beautiful star-like necklace, Śrī Kṛṣṇa, the enchanter of Cupid, increases the desires of My eyes!" (4)

navajjalada niḥsvanah śravaṇākarṣi sat siñjitaḥ sa narma rasa
sūcakākṣara padārtha bhaṅgyuktikaḥ
ramādika varāṅganā hṛdaya hāri vaṁśīkalaḥ sa me madana
mohanaḥ sakhi tanoti karṇa spṛhām (5)

"O *sakhi*! With His voice, that is as deep as the rumbling clouds, with the attractive sound of His ornaments, with His joking words, that are full of tasty double meanings and with His

flute playing, that attracts the best of women, like the goddess of fortune, Śrī Kṛṣṇa, the enchanter of Cupid, increases the desires of My ears!" (5)

kuraṅga mada jid vapuḥ parimalormi kṛṣṭāṅganaḥ svakāṅga
nalināṣṭake śaśiyutābja gandha prathaḥ
madendu vara candanāgùru sugandhi carcārccitaḥ sa me
madana mohanaḥ sakhi tanoti nāsā spṛhām (6)

"O *sakhi*! With the wave of His bodily fragrance, that defeats the pride of musk and that attracts the women, with the fragrance of lotus mixed with camphor on the eight lotuses of His body (the two feet, two hands, two eyes, navel and face) and with His bodily fragrance of musk, camphor, *aguru* and sandal paste, Śrī Kṛṣṇa, the enchanter of Cupid, increases the desires of My nostrils!"

harinmaṇi kabāṭikā pratata hāri vaṁśīkalaḥ smarārta taruṇī
manaḥ kaluṣa hantṛ dorargalaḥ
sudhāṁśu haricandanotpala sitābhra śītāṅgakaḥ sa me
madana mohanaḥ sakhī tanoti vakṣaḥ spṛhām (7)

"O *sakhi*! With His chest, that is as beautiful as a sapphire gate, with His arms, that relieve the lusty affliction in the minds of the young girls like bolts, and with His body, that is made cool with camphor, yellow sandal paste, moonbeams and lotuses, Śrī Kṛṣṇa, the enchanter of Cupid, increases the desires of My breasts!" (7)

vrajātula kulāṅganetara rasāli tṛṣṇāharaḥ pradīvyad
adharāmṛtaḥ sukṛti labhya phelālavaḥ
sudhājid ahi vallikā sudala vīṭikā carvitah sa me madana
mohanaḥ sakhi tanoti jihvā spṛhām (8)

"O *sakhi*! With the sweet nectar of His lips, that makes the incomparible housewives of Vraja lose their taste for all other flavours, of which not even a drop can be attained without hav-

ing great pious merit (read: great mercy of Kṛṣṇa), and with His chewed betel leaves, that defeat the pride of nectar, Śrī Kṛṣṇa, the enchanter of Cupid, increases the desires of My tongue!" (8)

athāgatā sā tulasī sabhāṁ tāṁ guñjāvalīṁ
gandhaphalī yugaṁ ca
nivedayantī lalitā karābje vṛttaṁ samastaṁ muditā śaśaṁsa (9)
śravasor avataṁsaka dvayīṁ hṛdi
guñjā srajam apyamūṁ śubhām
hari saṅga samṛddha saurabhāṁ
priyasakhyā lalitā mudā dadhe (10)
tat sparśataḥ phulla saroja netrā
kṛṣṇāṅga saṁsparśam ivānubhūya
kampākulā kaṇṭakitāṅga yaṣṭir
utkāpi gantuṁ sthagitā tadāsīt (11)
dhīratā vāmatā sūkṣma medhālībhiḥ prabodhitā; tvarayantī
sakhīr yāne bhaṅgyā parijahāsa sā (12)

Just as Śrī Rādhikā showed so much eagerness to meet Kṛṣṇa, Tulasī came to the assembly of *sakhī*s, placed the two Campaka-flowers and the *guñjā*-string from Kṛṣṇa in Lalitā's lotus hands and told her the latest news about Him. Lalitā hung the Campaka-flowers on Rādhikā's ears and the auspicious *guñjā*-string, whose fragrance had increased through Hari's touch, on Her chest. When blooming lotus eyed Rādhikā touched these things She shivered and was covered with goosepimples as if She had directly touched Kṛṣṇa's body. Then She became stunned, although She was so eager to go out (to meet Kṛṣṇa). She was awakened by Her friends Calmness, Unwillingness and Fine intelligence and spoke joking words to Her girlfriends, that wanted to take Her out quickly. (9-12)

paśyatāgre didṛksā ced gatvālaṁ mad apekṣayā; śaibyā vāg
bāgurābaddham kṛṣṇasāraṁ mṛgekṣaṇāḥ (13)

vidheyaḥ padminīnāṁ vaḥ prayatnaḥ kṛṣṇa padminaḥ;
candrāvalī sakhīvārī patitasya samuddhṛtau (14)
na haṭhāt kriyate supaṇḍitair avicārāt kṛtam apyanarthakam
suvicārya kṛtaṁ hi kalpate sudhiyāṁ sādhu phalopapattaye (15)

"O doe-eyed girls!", She said, "If you want to see Kṛṣṇa, then go ahead! There is no need to wait for Me! Look ahead! Śaibyā is binding down the Kṛṣṇa-deer with the noose of her words! The Kṛṣṇa-elephant (*padmī*) fell into Candrāvalī's trap. You girls are all lotus flowers (*padminyāḥ*), so you must certainly save this *padmī* (Kṛṣṇa-elephant)! O *sakhis*! Wise men never act rashly, knowing that unthoughtful actions always fail! They think well before they act, so that their actions will be successful!" (13-15)

lalitāha satyam etad yanna saṅketago hariḥ;
kintu śaibyādibhir vītas tad yānaṁ māna hānaye (16)

Lalitā said: "This is true, because Hari did not show up at the trysting place, but went to see Śaibyā and her friends, so we should go there to destroy their pride!" (16)

atheśā kṛṣṇasaṅgāśotkalikā vyākulāntarā; tasyā durlabhatā
sphūrtyā manasyetad acintayat (17)
nanāndā vidveṣṭi patir ati kaṭuḥ sāpi kuṭilā dhavāmbā me
padmā prabhṛti ripu pakṣaśca balavān
vanaṁ vyāptaṁ sarvaṁ vrajadhanajanair ahni sakhībhir
vṛtaḥ kṛṣṇo labhyaḥ kathamiha bhaved vighna bahule (18)

Īśā's (Rādhikā's) heart was moved with eager hopes for meeting Kṛṣṇa, and realizing the obstacles to that meeting, She thought to Herself: "How will I find Kṛṣṇa while there are so many obstacles? My sister-in-law envies Me, My husband is very bitter and My mother-in-law is very crooked. The enemies' party, like that of Padmā, is very strong, and Kṛṣṇa is out there some-

where in the fields, always surrounded by His cows and cowherd-boy friends in the day!"

niṣpratyūhaṁ hareḥ saṅgo durlabho me'dya durvidheḥ;
ityākuladhiyas tasyāḥ śubhāsīcchakunonnatiḥ (19)
sulabho vṛṣabhaḥ sa girau kaṁapi
prasabhaṁ gaṇako bahir ityavadat
nija vāma kucoru bhujānayanaṁ
priya saṅgataye'sphurad āśu samam (20)

Just as She anxiously thought: "How unfortunate I am that I can not meet Hari unhindered today!", Śrī Rādhikā saw an auspicious sign. Elsewhere an astrologer said: "A bull (Kṛṣṇa) will suddenly be attainable on a mountain (Govardhana). When Rādhikā heard this, Her left breast, hip, arm and eye suddenly began to twitch (understanding that She would meet Her lover).

bhāvika śakuna jātāmoda pūrṇāpi gāḍha praṇaya
visarajāsambhāvanālīna cittā
hṛdaya dayita vārtā prāpti tṛṣṇāsravantyā samam ahaha
dhaniṣṭhām āgatāṁ sā dadarśa (21)

Although the astrologer's words gave Her great joy Rādhā's mind was filled with intense love and doubts whether She could meet Kṛṣṇa or not. Then Dhaniṣṭhā arrived and seeing her, Rādhā asked her for news of Her heart's lover, as if She was a river of desire.

svamilana muditāṁ tāṁ vīkṣya rādhā dhaniṣṭhāṁ hṛdaya
dayita pādaiḥ preṣitāṁ manyamānā
udita vividha bhāva vyākulāpyasya vārtā śravaṇa kutuka
digdhā vyājatas tām apṛcchat (22)
kuto iha sakhi vṛndāraṇyato mādhava śrīḥ kathaya kim
anubhūtā lokitā gotravaryaḥ
vraja dhanajana pātā saṅgataś cekṣito'sau
kathayatu bhavatī sā kīdṛśī vā sa kīdṛk (23)

When She saw Dhaniṣṭhā's smiling face, Rādhikā happily thought that Kṛṣṇa had sent her. Although She was overwhelmed by different anxieties She was also very curious about Her heart's lover, so She slyly asked Dhaniṣṭhā: "O *sakhi*! Where have you come from?" Dhaniṣṭhā said: "From Vṛndāvana!" Rādhā: "Tell Me, did you experience the beauty of Mādhava (the spring, or Kṛṣṇa) and Gotra varya (the best of mountains, Govardhana, or the best of cowherds, Śrī Kṛṣṇa. *go* = cows, *tra* = protector), the protector of the cows and the people of Vraja (Kṛṣṇa or Govardhana Hill) there?" Dhaniṣṭhā said: "Yes, I saw Him!" Rādhikā: "Tell Me, how is He?"

vikasita vanamālākṛṣṭa puṣṭālivṛndā vikaca
tilaka lakṣmīḥ kokilālāpa ramyā
hṛdi yuvati janānāṁ kāmam uddīpayantī sphurati
sakhi viśālā mādhurī mādhavasya (24)
vividhotkalikākīrṇāṁ darśanāt smaravardhinīm; mādhavīyām
avasthāṁ kaḥ sakhi varṇayituṁ kṣamaḥ (25)
dharoddhartā dhātūccaya racita citrāvayavavān dhvanad veṇur
dhenu vraja jalada bhīti vrajaharaḥ
vayaḥ krīḍonmīlaḥ sakala surabhī varddhanakṛtī virāvoccaiḥ
śṛṅgo lasati sakhi govardhana dharaḥ (26)

Dhaniṣṭhā said: "O *sakhi*, how great is the sweetness of this Mādhava (Kṛṣṇa, or spring), inciting lust in the hearts of the young girls with his garland of blooming forest flowers that is attracting the bees, with his blooming Tilaka-flowers (or *tilaka* that beautifies Kṛṣṇa's forehead), and the nice singing of the cuckoos (sounding like Kṛṣṇa's voice)! O *sakhi*! Who can describe the condition of Mādhava (spring or Kṛṣṇa)? He is beautified by different flower buds (or: Kṛṣṇa is decorated with eagerness) and His mere sight increases one's lusty feelings!" (24-25) "Govardhana (the Hill, or Kṛṣṇa the keeper (*vardhana*) of the cows (*go*) shines with wonderfully colored mineral pigments. The *veṇu* (bamboo-reeds on Govardhana Hill, or Kṛṣṇa's flute)

always resounds there, removing the cows' fear of Indra's clouds (as Kṛṣṇa saved the cows by lifting Govardhana Hill). Loudly warbling birds are sitting on the high peaks (*śṛṅga*) of this hill that keeps the cows (or: Kṛṣṇa loudly plays His horn, or *śṛṅga*)."

tad vāgbhaṅgī madhulīnāṁ pānonmatta hṛdapyasau; kāntodan-
taṁ sphuṭaṁ śrotuṁ samvādam anayā'karot
yānaṁ kva te saṁprati te samīpe
kim artham āvedayituṁ pravṛttim
kasya vrajendoḥ sakhi kīdṛśī sā sva śatru
kandarpa tamo'bhibhūtiḥ (28)

Śrī Rādhikā became drunk from drinking Dhaniṣṭhā's wine-like puns and started the following discussion with her, wanting to hear more about Her lover. She asked: "Where are you going now?" Dhaniṣṭhā: "I came here to see You!" Rādhikā: "Why?" Dhaniṣṭhā: "To tell You the news." Rādhikā: "About whom?" Dhaniṣṭhā: "About the moon of Vraja". Rādhikā: "How is He?" Dhaniṣṭhā: "He became overpowered by His enemy, the eclipse of Cupid!"

chāyādvitīyo'yam asau sahāyī nirāyudho
'yaṁ sa ca śastra pūrṇaḥ
svarūpa sampajjaya jātaroṣas taṁ rādhāte
'sau sva madhau samṛddhaḥ (29)

"Kṛṣṇa was defeated because He has His shadow as His sole companion (He is alone) and Cupid has many companions. Kṛṣṇa is unarmed and Cupid has many arms (like his flower bow-and arrows). Moreover, Cupid became angry with Kṛṣṇa for defeating him in beauty, so He is striking Him with the (lustfully agitating) beauty of spring!"

samācchannaṁ kurvann upari kusumaiḥ svair iva śaraiḥ
samantāt sāmantair ali pika vasantānila mukhaiḥ

bhavat kuṇḍāraṇyaṁ nyaruṇad iha kṛṣṇaṁ ratipatir bahiḥ
sthānīkanyā iva sa tava saṅgaṁ spṛhayati (30)
bahudhā kṛta rakṣaṇaṁ priyaṁ patitaṁ daiva balena saṅkaṭe
tava saṅgati mātra tāraṇe tvaritaṁ trāhi na cet kṛtaghnatā (31)

Cupid covered Kṛṣṇa from above with his flower-arrows and all around by his agents like the bees, Pika-birds and the spring-breezes, keeping Him locked in the forest by Your lake. You are like an army outside His place of siege—Kṛṣṇa hankers after Your company! Somehow Your beloved has gotten into this trouble. He has saved You from these problems many times (by satisfying You). Only You can save Him. Do it quickly, otherwise You will be ungrateful!"

tvat saṅgatyā yadā bhāti tadā madana mohanaḥ
anyatra viśvamoho'pi svayaṁ madana mohitaḥ (32)

"When Kṛṣṇa is with You, He shines like the enchanter of Cupid, but otherwise He is Himself enchanted by Cupid, although He enchants the whole world!"

dhṛtānalpākalpaḥ kṛta kusumatalpo hṛdi balat vikalpaḥ
saṅkalpān vidadhad iha jalpaṁs tava kathāṁ
sa śūro'pi krūrātanu kadana dūrojjhita dhṛti hariḥ kuñje guñjan
madhupa pika puñje nivasati (33)
navīna jalada dyutiḥ kanaka pīta paṭṭāmbaraḥ sphuran makara
kuṇḍalo ghusṛṇa cāru carcāñcitaḥ
praphulla kamalekṣaṇaḥ kanaka yūthikā mālyavān śikhaṇḍa
kṛta śekharaḥ sphurati sādhvi kuñje hariḥ (34)
śrī tāruṇya mahāmṛtābdhi vilasat saundarya pāthaḥ sphural
lāvaṇyocca taraṅga bhaṅgi vilasat kandarpa bhāva bhrame
śrī vaṁśīdhvani vātyayotthita patad yoṣākṣi cetas tṛṇas
tanvānāśu nimajjayann api haris tvad vīthim udvīksyate (35)

"Hari wears many ornaments and He has made a bed of flowers for You in the *kuñja*. Although He has many doubts in His

heart, He is firmly determined and He speaks about You. Although He is a hero, He is attacked by cruel Cupid, impatiently staying in that *kuñja* with humming bees and singing cuckoos! O chaste girl! Hari's splendour resembles a fresh rain cloud, His silk *dhoṭī* shines like gold. He wears shining Makara-earrings and His body is anointed with fine vermilion. His eyes resemble blooming lotus flowers, His neck is adorned with a garland of golden Yuthi-flowers and His head is beautified with a crown of peacock feathers. In the great ocean of His youth His beauty is the water, His charms the high waves and His erotic moods the whirlpools. Despite the fact that the hurricane of His flute song threw all the gopīs' eyes in that whirlpool like blades of grass, inundating them all, this Hari still appeared on the path of Your eyes!"

bakabhidi suvidagdhe svāṁ suvaidagdhya dhārāṁ nava taruṇima pūrṇe navya tāruṇya lakṣmīm
śaśimukhi rati tṛṣṇām apyamuṣmin satṛṣṇe saphalaya varaveśe veśabhaṅgīṁ samarpya (36)
premodbhrāntaṁ drutasvāntaṁ smarākrāntaṁ tvadāśritaṁ mūrcchāntāṁ klāntimāyāntaṁ kāntaṁ kānte drutaṁ vraja (37)

"O moonfaced Girl! Complete Kṛṣṇa's fine cleverness by offering it the stream of Your own fine cleverness! Fulfill His fresh full youth with Your own fresh youthful beauty, His desire with Your lusty desire and Your nice ornamentation with His! O ladylove! Kṛṣṇa is madly in love with You, His heart is full of love, pierced by Cupid's arrows and surrendered to You! Now He has become agitated up to the point of fainting! So quickly go to see Your beloved!" (36-37)

iti sakhī vacanāmṛta pānaja prakaṭa bhāvacayācita vigrahā atiśayotkṛtā jaḍatākulā druta vilambita yāna matir vabhau (38)

When Śrī Rādhikā drank these ambrosial words of Her friend, Her body showed all the signs of ecstasy. She looked very

beautiful in Her extreme eagerness to go out with rapid, yet controlled gait.

tatas tadaivāgata kundavallyāḥ
svasya prayāṇāya kṛta tvarāyāḥ
sā savya haṣtena karaṁ dadhānā
pareṇa līlākamalaṁ cacāla (39)
puratas tulasī dhaniṣṭhayā
saviśākhā lalitā ca pārśvataḥ
paritaś ca sakhītatiḥ parā sva
sakhīṁ tāṁ parivārya sānvayāt (40)
sva sama sahacarībhiḥ kṛṣṇa
rādhāṅghri sevopakaraṇa valitābhir dāsikābhyāṁ ca yuktā
anusarati yutābhyāṁ sūrya pūjopacāraiḥ
praṇaya sahacarī tāṁ mañjarī rūpa pūrvā (41)

Then Kundavallī quickly arrived there and Śrī Rādhikā went out with her, holding her hand in Her left hand and twirling Her play lotus in Her right hand. With Tulasī and Dhaniṣṭhā ahead of Her, Lalitā and Viśākhā on Her sides and all Her other girlfriends surrounding Her, Śrī Rādhikā went out to meet Kṛṣṇa. Śrī Rūpa Mañjarī, Her loving girlfriend, followed Her with all the paraphernalia for serving Rādhā and Kṛṣṇa's lotus feet, all Her dearest girlfriends and two of her maidservants, that carried the paraphernalia for worshiping the Sun god. (39-41)

vrajād viniṣkramya dadarśa sā puraḥ
sumaṅgalāṁ strīṁ dadhi pātra dhāriṇīm
cāṣaṁ dvijātiṁ nakulaṁ mṛgāvalīṁ
dhenuṁ savatsaṁ vṛṣabhaṁ ca dakṣiṇe (42)
sarasi vikaca padme veṣṭite bhṛṅga paṅktyā
madira yugalam udyallāsyam ālokya bālā
pracala dala kapālī saṅgiriṅgat sunetra
svaramaṇa mukha bimba bhrānti bhāk stambhitāsīt (43)
iti śubha śakunekṣodbhūtam unmantharāṇāṁ vividha

kuṭila hāsyollāsamātanvatīnāṁ
praṇaya sahacarīṇāṁ śreṇibhiḥ pūrṇa pārśvā
mada gaja guruyānā kānanābhyarṇam āpa (44)

As they left Vraja (their home) Rādhā saw a married woman carrying a plate with yoghurt in front of Her and a blue-necked Cāṣa-bird, an ichneumon, some deer, a cow with her calves and a bull on Her right. Seeing two wagtail birds surrounded by bumblebees on a blooming lotus flower in a lake, Rādhikā mistook them for the lotus like face of Her lover with His two nice dancing wagtail-eyes, surrounded by His curly, bee-like locks. Seeing all these auspicious omens, Śrī Rādhikā reached the forest, walking like an intoxicated elephant, surrounded by Her loving girlfriends that were blissfully making crooked jokes. (42-44)

iyam atha taruvallī vṛndam utphullayantī
madakala kalakaṇṭhī kākalī kaṇṭha nādā
madhukara kalaviṅkī jhaṅkṛtocchiñjitormir
vanam anu vanajākṣī mādhava śrīr viveśa (45)

Lotus-eyed Rādhikā entered the beautiful spring forest, making the trees and vines bloom up with Her voice sounding like the sweet singing of the cuckoos, and Her ornaments that jingled even nicer than the humming of the bees and the singing of the Cāṭaka-birds. (45)

phulla śyāmalatojjvalaṁ sutilaka śrī yuk viśālārjuna
protphullocca halipriyaṁ śikhi dala śreṇībhir ābhūṣitaṁ
punnāgāmala campakāli kṛtamālālaṅkṛtaṁ pallavair
dīvyat kāñcana vikramādi balitaṁ tāpiñcha kāntyullasat (46)
guñjā puñja virājitaṁ śramahara cchāyā kadambāśrayaṁ
veṇu dhvāna manoharaṁ pravilasac chrī pītanā carcitaṁ
phullan manmatha śaṅkulaṁ vara vayaḥ śobhāvilāsāspadaṁ
sāpaśyat purato vanaṁ vapur iva preṣṭhasya sarveṣṭadaṁ (47)

Seeing the forest before Her with its bluish splendour (like Kṛṣṇa's splendour), Tilaka-flowers (resembling Kṛṣṇa's *tilaka*), its beautiful big (*viśāla*) Arjuna-trees (reminding Her of Kṛṣṇa, who has friends named Arjuna and Viśāla) and blooming Halipriya or Kadamba-trees (reminding Her of Halipriya, or Kṛṣṇa's brother Balarāma), peacock feathers (like the one that Kṛṣṇa has on His head) strewn all around, Punnāga- and Myrobalan-trees, Campaka-flowers (that are used for Kṛṣṇa's garland), gold and coral trees (minerals used for ornamenting Kṛṣṇa), Tamāla-trees (that are black like Kṛṣṇa), *guñjā*-beads (that Kṛṣṇa also wears), the shady shelter of the Kadamba-trees (where Kṛṣṇa likes to sit), the beautiful sound coming through the bamboos (like Kṛṣṇa's bamboo-flute), the fine vermilion (that also anoints Kṛṣṇa's limbs), blooming Madana-trees (Madana is Cupid or Kṛṣṇa) and the best birds that have their playground there (just as Kṛṣṇa is the abode of youthful, playful beauty), Śrī Rādhikā mistook it for Kṛṣṇa's body, that fulfills all Her desires. (46-47)

patati nayanam asyā yatra yatrātra vastunyakhilam idam
aghāres tat tad aṅgāyamānam
madayad api hṛdantaḥ śastratām etya sadyaḥ praharati
viṣameṣoś citram etac ca tac ca (48)

In whatever features of the forest on which Her eyes fell, Śrī Rādhikā recognised features of Kṛṣṇa's body. Thus Cupid's arrows entered Her heart, giving Her pain. But still She felt happy, how amazing! (48)

lasat sahacarīyuktā mattāli nava mālikā;
viśākhāli kṛta cchāyā vikasan madanākulā (49)
phulla mañjulatā hṛdyā sarvadā rūpa śobhitā;
suśītala kuca sphītā kṛṣṇa go tarpi vaibhavā (50)
suvayaḥ suṣamā pūrṇā vyākulā bahu vārakaiḥ;
śrī rādheva vayasyābhiḥ sukhadā dadṛśe'ṭavī (51)

Her girlfriends also saw the forest as if it was Rādhā's body, bestowing all bliss. The forest was beautified by Jhiṇṭī (*sahacarī*)- trees, just as Rādhā is surrounded by Her beautiful girlfriends (*sahacarīs*). The forest is full of fresh jasmine-flowers surrounded by drunken bumblebees, and Śrī Rādhikā wears a garland of such jasmine-flowers. The trees in the forest have many shady branches (*śākhā*) just as Śrī Rādhikā has a friend named Viśākhā. The forest is filled with blooming Madana (Dhūtura) flowers, just as Rādhika is agitated by Madana (Cupid). The forest is full of blooming Manohara-vines, and Śrī Rādhikā is also *manohara* (mind-blowing). The forest is beautified by all kinds of wood (*sarva dārū*) just as Rādhikā is always very beautiful (*sarvadā-rūpavatī*). The forest is full of cool and blossoming (*suśīta lakuca*) Lakuca-trees and Rādhikā has cool, fully grown breasts (*suśītala-kuca*). The forest satisfies Kṛṣṇa's cows (*go*) by offering itself to Him as Śrī Rādhikā satisfies Kṛṣṇa's senses (*go*) by offering Herself to Him. The forest is full of beautiful birds (*suvaya*) just as Rādhikā is of beautiful young age (*suvaya*). The forest is full of Vāraka-trees, just as Śrī Rādhikā is always impeded by Her elders (*vāraka*). (49-51)

yūtheśvarībhiḥ sasakhī kulābhir anviṣyamāṇo vana gahvareṣu
kathaṁ na labhyo nipuṇābhir etāḥ prāptāḥ
kathaṁ hāsyati vā sa lubdhaḥ (52)
iti nija hṛdi rādhā sandihānāpyasavye vanam
anu vilasantaṁ kṛṣṇasāraṁ mṛgībhiḥ
śikhi varam api savye kekinībhiḥ samīkṣya
priya mṛga śikhi buddhyā bhrāntitaḥ śaṅkitāsīt (53)

Śrī Rādhā now became filled with anxiety over Her rivals and thought: "Why wouldn't those expert *gopī*-group leaders (*yūtheśvarīs*) and their *sakhīs* not meet Kṛṣṇa, after looking for Him in the deep forest? And how could this lusty Kṛṣṇa resist them all?" Then She saw a Kṛṣṇa-sāra-buck grazing with some does on Her right and a peacock enjoying some peahens on Her

left. This upset Her, as She took the buck and the peacock to be Kṛṣṇa, enjoying with some other *gopīs*.

tamālamāṣṭāpada baddha mūlaṁ sā
veṣṭitaṁ phulla suvarṇa yūthyā
śākhāgra nṛtyacchikhinaṁ samīkṣya
nirṇīta cetā vicikitsitābhūt (54)

When Śrī Rādhikā saw a Tamāla-tree with blossoming golden Yūthī-flowers at its base and a peacock dancing on the tip of its branch, She first thought it was Kṛṣṇa, but then She became doubtful.

premerṣyābhujagī daṣṭā naṣṭapaṇḍā pracaṇḍadhīḥ
caṇḍīśa caṇḍakodaṇḍa bhrūdaṇḍāha dhaniṣṭhikam (55)
kim idam ayi dhaniṣṭhe kutra kiṁ paśyatāgre vanam idam iha
kiṁ tat vanyajātaṁ na cānyat
naṭanam idam apūrvaṁ yacchaṭhendoḥ purastāt kalayasi na hi
dhūrte mudritākṣī kim āsīḥ (56)
lalitā prabhṛtīr athāvadat priyasakhyo'dbhutam atra śarmadaṁ
yugapan naṭanaṁ śaṭheśayor naṭanaṭyor anayor nu paśyata (57)
nija vāṅmadhunā vimohikā svavaśīkṛtya bhṛśaṁ dhaniṣṭhikā
hariṇā nija dhārṣṭya nartane vihitāsau bata kūṭa nartakī (58)
ratahiṇḍaka hiṇḍitāsakau chala dūtyābhidha nṛtya paṇḍitā
nayatīha vidhātum utsukā śaṭhanṛtye sa
suraṅgākhyo'pi jātyā kuraṅgaḥ (59)

Rādhikā was bitten by the snake of loving envy that took away Her discrimination. She became terrifying and, frowning the rod of Her eyebrows like Śiva's bow, She told Dhaniṣṭhā: "O Dhaniṣṭhe! What is this?" Dhaniṣṭhā said: "What? Where?" Rādhikā: "Look, before you!" Dhaniṣṭhā: "That is just the forest!" Rādhikā: "What is there in the forest?" Dhaniṣṭhā: "Just forest creatures, nothing else!" Rādhikā: "O cunning girl, are your eyes closed? Can't you see the moon of all cheaters (Kṛṣṇa)

is dancing before us?" Then She told Her girlfriends: Dear *sakhīs*! Look at these most deceitful, wonderful dancers (Kṛṣṇa and Dhaniṣṭhā) that give us joy with their dancing! With His impudent dancing and with His sweet words Hari deluded and subdued Dhaniṣṭhā, making her a crooked dancer like Himself! This Dhaniṣṭhā shows great skill and eagerness in dancing the *chala-dūtya* (sly canvassing dance), being sent here by that woman-thief Kṛṣṇa. With this deceitful dancing she lured you all here!" (55-59)

kalayata sa suraṅgākhyo'pi jātyā kuraṅgaḥ praṇaya sahacarīṁ
svāṁ raṅgiṇīṁ vañcayitvā
vilasati hariṇībhir māṁ vilokyāpyamuñcan nanu hari
śaṭhatāsmin saṅgataḥ saṁsasarjja (60)

Look there! The buck named Suraṅga cheats his doe Raṅgiṇī and enjoys with other does, even if I see it he does not stop. He is as deceitful as Hari, who would do the same to Me. This buck has learned this all in Hari's association, therefore he is really a Kuraṅga (deer, or unfair player, *ku-raṅga*)." (60)

mat saṅginīṁ praṇayiṇīṁ dayitāṁ mayūrīṁ
vīkṣyāpi sammukha gatāṁ bata kekinībhiḥ
niḥśaṅkam ullasati tāṇḍavikaḥ kalāpī saṅgena
dhārṣṭyam iha saṁkramitaṁ bakāreḥ (61)

"Just see! This peacock named Tāṇḍavika shamelessly leaves his peahen (named Sundarī), who belongs to My entourage, to enjoy with other peahens, right in front of us! He became so wicked in Kṛṣṇa's association!" (61)

athāvadat smeramukhī dhaniṣṭhā tvayaiva sarvā nija citra nṛtye
vayaṁ kṛtvāḥ sādhvi sabhāsado'smin
prītāḥ sma dṛṣṭvā yad adṛṣṭa pūrvam (62)
durlabhe sulabhe cārthe yatrāsaktis tu rāgajā;

tatra nityaṁ rāgabhājāṁ pratyūhaśaṅkinī matiḥ (63)
āgacchatālyo'dbhuta nṛtyam etat
kṛṣṇāya tūrṇaṁ vinivedayāmaḥ
snihyatyamuṣyāṁ sa yathā vilāsī
guṇinyalaṁ rajyati yad guṇajñaḥ (64)

Dhaniṣṭhā smiled and said: "O chaste girl! You showed all of us Your wonderful dancing! We all became very happy seeing this unique performance! O Rādhe! The desired object may be easy or difficult to obtain, but it always keeps the attached person in anxiety about the obstacles to its attainment! O friends! Come, we will quickly go and tell Kṛṣṇa about Rādhikā's wonderful dancing! He will enjoy with Her because He likes Her, for qualified people like other qualified people!" (62-64)

atha sā smita samvṛtānanaṁ svasakhīvṛndam avekṣya vismitā
punar apyavalokanālpata tarusaṅgaṁ tvavadhārya lajjitā (65)

Seeing the smiling faces of Her girlfriends, Rādhikā was astonished and when She looked again, She saw the trees embraced by the vines. This made Her embarrassed (realising Her loving delusion).

itthaṁ mādhava saṅga raṅga vikasad vṛndāvanālokanāt
tāṁ kṛṣṇādbhuta mādhurī varasudhā pānāti tṛṣṇākulāṁ
premonmāda vighūrṇitāntaraṭayā nānā bhrama vyākulāṁ
tat kṛṣṇāpti samutsukā vijahasuḥ sakhyaś calantyo drutaṁ (66)

Seeing Rādhikā's thirst for drinking the nectar of Kṛṣṇa's wonderful sweetness, caused by seeing Vṛndāvana's playful beauty in the spring, and seeing Her mind disturbed by various illusory visions, loving intoxication and eagerness for meeting Kṛṣṇa, the *sakhī*s quickly proceeded, joking with Her. (66)

madana raṇa bāṭikākhya priya keli kusuma vanasya madhye sā
kuñja sthita ravi mūrteḥ savidhaṁ samupasthitākasmāt (67)

praṇamya tāṁ bhakti bharena tanvī
baddhāñjalir valgu varaṁ yayāce
nirvighna govinda padāravinda
saṅgo'stu me deva bhavat prasādāt (68)

Suddenly Rādhikā approached a deity of the Sungod in a *kuñja* in Her beloved flower garden named Madana Raṇa Bātikā (the garden of Cupid's battle). Offering Her obeisances to the deity with great devotion, slender Rādhikā prayed with folded hands for a beautiful benediction: "O lord! May I, by your grace, attain Govinda's lotus feet unhindered today!"

pratimā phulla dṛg vaktra prasādotphulla mānasā; punas tāṁ
praṇipatyeyaṁ sakhībhiḥ saha nirgatā (69)

Seeing the deity's blooming face and eyes, Śrī Rādhikā understood that he was pleased with Her. Again She offered Her obeisances and then left that garden with Her girlfriends. (69)

śrī sūryapūjā sambhāra sahite paricārike; sthite tatraiva tad
bāṭī devībhir lalitājñayā (70)

Lalitā ordered two maidservants[1] to stay in that garden with the paraphernalia for worshiping the sun, along with some of Vṛndā's sylvan goddesses. (70)

diśi diśi visarantīṁ śrīmad aṅgān murārer mṛgamada parilip-
tendīvarāṇām ivoccaiḥ
pathi parimala dhārāṁ prāpya rādhonmadiṣṇuḥ sapadi tam
anu bhṛṅgīvotpatiṣṇus tadāsīt (71)

When She caught the strong fragrance of Murāri's beautiful body, which smells like blue lotus flowers smeared with musk spreading in all directions on the road, Rādhā became intoxicated and suddenly wanted to fly up to Him like a bee.

kṛṣṇaḥ kāntātanu suradhunī saurabhocchāmṛtormī dhārām
ārād vipina balayaṁ plāvayantīm akasmāt
kāśmīrāktāmbuja parimalollaṅghinīṁ ghrāṇa pūrṇām
āghrāyāsīt pulaka jaṭilo bhṛṅgavat protpatiṣṇuḥ (72)

Smelling His beloved's pure bodily fragrance, which eclipsed the smell of lotus flowers smeared with vermilion, suddenly inundating the nearby forest like the ambrosial waves of the Gaṅgā, Kṛṣṇa began to shiver of ecstasy and He wanted to jump up to Her like a bee. (72)

parimala milanān militāṁ vanam anudayitāṁ davīyasīṁ matvā
hariṇā prahitā vṛndā tām ānetuṁ samutsukena (73)

Pleased by Rādhā's bodily fragrance, which pervaded the forest, Hari became eager to see Her, thinking that She was far away, so He engaged Vṛndā in bringing Her.

kuñje navākhyam atha kuñja nṛpasya dhāma
prāptā dadarśa militāṁ svagati pravṛttyai
rādhotsukena hariṇā prahitāṁ hi vṛndāṁ svābhīṣṭa
siddhim iva mūrtimatīṁ puraḥ sā (74)

On the order of Śrī Kṛṣṇa, the king of the *kuñja*, Vṛndā arrived in the abode named Nava *kuñja*[2]. Seeing Vṛndā coming before Her, Rādhikā considered her to be the fulfillment of Her desires personified, and thought: 'Hari must have sent her to Me!" (74)

kṛṣṇottaṁsa caraṁ tasyai vṛndāpīndīvaradvayaṁ tadaṅgasaṅga
gandhāndhī kṛta puṣpandhayaṁ dadau (75)
tat sparśa saurabhyam avāpya kṛṣṇopasparśa
gandhānubhavena mattā
samudbhavad bhāva pidhānayat tā samvādam
utkāśu tayā vyadhatta (76)

kasmād vṛnde priya sakhi hareḥ pādamūlāt kuto'sau
kuṇḍāraṇye kim iha kurute nṛtya śikṣāṁ guru kaḥ
taṁ tvan mūrtiḥ prati tarulataṁ dikvidikṣu sphurantī
śaiḷuṣīva bhramati parito nartayantī sva paścāt (77)

Vṛndā placed Kṛṣṇa's blue ear-lotuses, that were surrounded by bees blinded by His bodily fragrance, on Śrīmatī's ears. Śrī Rādhikā became intoxicated by the fragrance of these flowers and felt just like touching and smelling Kṛṣṇa by touching and smelling them. With great effort She controlled the symptoms of Her ecstasy before Vṛndā and asked her: "O Vṛnde, where have you come from?" Vṛndā replied: "From Hari's footsoles". Rādhā: "Where is He?" Vṛndā: "In the forest by Your lake!" Rādhā: "What is He doing there?" Vṛndā: "He is learning how to dance" Rādhā: "Who is His teacher?" Vṛndā: "Your very form, which is like a dancing girl whom He sees in each direction. He is simply wandering around, dancing behind You!" (76-77)

bhrāntā vṛnde tvaṁ na mūrtir mamaiṣā
padmālyāptāv utpatiṣṇur dvirephaḥ
tṛṣṇādhṛṣṇak bhrāmyate śaibyayāsau
tad gandhodyad dhārayā vātyayaiva (78)

Rādhikā replied: "Vṛnde! You are mistaking! His mind does not follow My form, but that of Padmā, whose fragrance is carried on by the wind called Śaibyā! This stream of fragrance has made the Kṛṣṇa-bee deluded with greed!" (78)

vātyāhatyacañcunā lambhitāsau śaibyāvātyā
sāpi sārddhaṁ svasakhyā
gaurī saṅgotkena tena sva saṅgād
gaurītīrthaṁ tat saparyācchaloktyā (79)

Vṛndā said: "Listen O Gauri (golden girl)! Hari is expert in destroying the wind (like the wind demon Tṛṇavarta)! He is

eager to be with You, His sly words will blow that Śaibyā-breeze away! She went back to Gaurī-tīrtha with Candrāvalī!" (79)

tad vārtayā naḥ kim ihāstyariṣṭa
kuṇḍottha pātālagaṅgā vāri
snātvā yathāryācaraṇānuśāsanaṁ mitraṁ
samabhyarcya gṛhaṁ prayāmaḥ (80)

Rādhikā said: "Vṛnde! What is the use of all this talking? Venerable Jaṭilā ordered us to worship the sungod. I will go and bathe in Śyāmakuṇḍa's water, that sprung from the Pātāla-region, and after that *pūjā* I will return home!" (80)

kva yānaṁ te vṛnde tava caraṇa rājīva savidhe kim
arthaṁ te rājyādbhuta bhavika vijñāpana kṛte
vadaitat kiṁ śrī mādhava suvibhavālaṅkṛtam idaṁ muhur
vṛndāraṇyaṁ lasati bhavad ālokana kṛpāṁ (81)

Again Rādhikā asked Vṛndā: "Vṛnde, where are you going?" Vṛndā said: "To Your lotus feet!" Rādhikā: "What for?" Vṛndā: "To tell you the good news from Your kingdom (Vṛndāvana)!" Rādhikā: "How is it?" Vṛndā: "Vṛndāvana is adorned with incitements of Mādhava (the spring, or Kṛṣṇa), who is eager for Your merciful glance!" (81)

athāvadat kundalatā pragalbhā
vimuñca vṛnde nija kūṭa dūtyaṁ
mayyarpitā sūrya samarcanārthaṁ
nijāryayā kṛṣṇa saśaṅkayeyaṁ (82)
pātālagaṅgā jalaje'riṣṭamardi sarasyamūṁ; s
āsnāpya nibhṛtaṁ neṣye pūjāyai sūryavedikām (83)
na yāmas tatra cet kṛṣṇo manogaṅgā mayāmahe;
kṛṣṇagandhi diśyasau yanna neyā jaṭilājñayā (84)

Then Kundalatā boldly said: "Vṛnde! Stop your sly canvassing! Jaṭilā has entrusted Rādhā to me for Sūrya-*pūjā* out of

great fear of Kṛṣṇa! After we bathed in the Pātāla Gaṅgā-water of Śyāmakuṇḍa I will secretly take Rādhā to the altar for worshiping the sungod, but if Kṛṣṇa is there, we will not go there, but to Mānasa Gaṅgā! Jaṭilā ordered us not to take Her where even Kṛṣṇa's fragrance hangs!" (82-84)

kṛṣṇaḥ kāntā sarasi madanodghūrṇitātmāsti kuñje yūyaṁ
vāsantika vana pathā pūrvataḥ suṣṭhu gatvā
tīrthe pādāmbuja rasamaye'riṣṭahantuḥ praśaste snātvā kāmaṁ
vrajata nibhṛtaṁ sādhvi kenāpyadṛṣṭāḥ

Vṛndā said: "Kundalate! Why are you so scared of Hari? There's no need to take Rādhikā to Mānasi Gaṅgā! If you don't want Him to see Her, then listen to my solution: O chaste girl! Now Kṛṣṇa is sitting on the bank of Rādhākuṇḍa, dazed by lust! You can freely take the eastern path towards that bathing-place in the Mādhavī-forest which is filled with water flowing from Ariṣṭahanta's (Kṛṣṇa's) famous lotus feet! This is a very lonely place, no one will see you there!" (85-86)

avadallalitā kundalate kiṁ nija devarāt;
harer vibheṣi mugdheva pragalbhāpyapragalbhataḥ (87)

Hearing this, Lalitā said: "Kundalate! Why do you fear your own cousin-in-law Kṛṣṇa? Though you are bold, now you are bewildered like a weakling!" (87)

yāmaḥ svakuṇḍaṁ paśyāmo mādhavīyāṁ śriyaḥ vane;
snātvā punaḥ sameṣyāmaḥ kiṁ naḥ kṛṣṇaḥ kariṣyati
strīṇāṁ svairaṁ krīḍana sthānato naḥ
puṁbhir draṣṭuṁ sthātum apyatyayogyāt
tūrṇaṁ vṛnde yāhi niḥsārayāmuṁ gopātur
vā tatra kiṁ kāryam asya (89)

Śrī Rādhikā said: "*sakhi*! Let's go to My lake Rādhākuṇḍa to admire the beauty of the spring-forest (or:

Mādhava) after bathing. What can Kṛṣṇa do to us? Vṛnde! Go quickly! We can bathe wherever we want and chase Him away! Men should not stay where women bathe and they should not look at them either! Why should cowherd boys like Him stay there?"

aham ati mṛdvī harir ati caṇḍaḥ sukaraḥ
katham iha varjana daṇḍaḥ
apasāryaste sakhi sa śikhaṇḍī yad asi
prakharā gurur ati caṇḍī (90)

Vṛndā said: "Rādhe! I am very tender and Hari is very strong! How can I stop Him? *Sakhi*, You are bold and strong, it is Your duty to throw this boy with the peacockfeather-crown out!" (90)

kundavallyāha vṛnde tvaṁ bhrāntā caṇḍyānayā kathaṁ
sa niṣkāsyaḥ paśupatir vyāpyamarddhāṅgamasya tu (91)

Kundavallī said: "Vṛnde, you are wrong! How can Caṇḍī (bold Rādhā, or Kālī) throw out Paśupati (Kṛṣṇa the cowherd, or Śiva)? She pervades Him as His better half (wife)!" (91)

vṛndāhāpta subhadra śrīḥ kundavallyeva dṛśyate;
madhusūdana sambhogyā punnāgāṅgāśrayonmukhī (92)

Vṛndā said: "Subhadra's wife Kundavallī is enjoyable by Madhusūdana and she likes Punnāga-trees (like a Kunda-vine she will wind herself around Kṛṣṇa's tree-like body)." (92)

smerāsu sarvāsvavad avilokya
śrī rādhikām utkalikānvitāṁ sā
tāṁ bhāva gāmbhīrya sumantharāṅgīṁ
kṛṣṇasya tṛṣṇāṁ vinivedayantī (93)
mat praśnam ekaṁ lalite vada drutaṁ

kādambinīṁ vīkṣya diganta udgatām
pipāsayā muhyati cātakeśvare samīraṇālyāḥ
karaṇīyam āśu kim (94)

Seeing her friends laughing and seeing Śrī Rādhikā getting upset, idle and grave, Vṛndā, wanting to indicate Kṛṣṇa's desire for Rādhikā, said: "Lalite! Quickly answer me: What should the wind (*sakhīs*) do to blow the cloud (Śrī Rādhā) to the thirsty king of Cātaka-birds (a bird who lives only on rainwater, or Kṛṣṇa)? (Quickly go and do your duties by bringing Kṛṣṇa here)!"

diśi diśi niśi cāhni prasphuranti pracaṇḍā avirata gatikālī
preṣyamāṇāḥ puro'mum
nava nava rasa pūraiḥ kālikāḥ secayantyo na bhavati param
eko prekṣaṇīyāsya saiva (95)

The *sakhīs* said: "Vṛnde! Whether it is day or night, the winds will send powerful clouds and sprinkle the king of Cātaka-birds before them with ever-fresh showers of *rasa*! After all, the Cātaka-bird has no other shelter than the rainclouds and the rainclouds also have no other shelter than the Cātaka-birds!"

sa cet tad eka niṣṭhaḥ syāt sāpi tāṁ tvaritaṁ tadā; sāmānāyya
puro'syāmuṁ pāyayed amṛtaṁ mudā (96)

"If this Cātaka-bird is fixed on the raincloud only, then the winds will quickly bring some rainclouds and joyfully give this bird nectar to drink!"

nīrasā api tāḥ śaśvad aśugālī vicālitāḥ;
capalāḥ kālikāḥ kvāpi bhavantyetā na tan mudā (97)
tad yāta yūyaṁ svacchandaṁ snātvāriṣṭāri tīrthake;
kurutālyo mitra pūjāṁ tiṣṭhāmy atrāsti me kṛtiḥ (98)

Vṛndā said: "Dear friends! Will the rainclouds, when repeatedly moved by the wind, not give joy to the Cātaka-bird, even if they carry no rainwater? So feel free to go to Śyāmakuṇḍa, bathe in Mānasa Pāvana Ghāṭa there and worship Mitra (the Sungod or Govinda). I have something to do here!"

yātāsu tāsu laghu sūkṣmadhiyaṁ śubhāṁ ca
sā śārike sucaturā nyadiśat pravṛttyai
ādyāṁ vrajāya sutarām abhimanyu mātuś
candrāvaler atha parāṁ girijālayāya (99)

When the *sakhī*s thus left, Vṛndā cleverly sent two *śārikās* (female parrots) to spy. She sent Sūkṣmadhi out to spy on Jaṭilā in Vraja and Śubhā to spy on Candrāvalī at Gaurī-tīrtha.

sevā sambhāra saṁskārāgāram āgatya vīkṣya tān; sambhārān
praśaśaṁsoccaiḥ sā mudā tat kṛto janān (100)

Then she went to the place where all the paraphernalia for Rādhā and Kṛṣṇa's service are kept and seeing the nice arrangements, she praised her maidservants there.

vasanta kelir hindola līlā mādhvīka pānayoḥ;
vana ratyambukelīnāṁ mitho veśa kṛte tayoḥ (101)
vanyāśana svapayoś ca śuka pāṭhākṣa līlayoḥ;
tat tat sthāneṣu sā tat tat sāmagrīs tair ayojayat (102)

Through her maidservants Vṛndā had all the paraphernalia for Rādhā and Kṛṣṇa's vernal play (Holi), Their swinging, honey drinking, forest play, love-play, water play, mutual dressing, picknick, sleeping, recital of the parrots and the dice-game put in the right places.

tat tal līlā parikarān sarvān sthāvara jaṅgamān;
nanditāṁs tvaritāṁś cakre tayor āgatir vārtayā (103)

tayor mitho darśana labdhi rākā
samucchalad bhāva cayāmṛtābdhau
sā saṁplavecchā tvaritāntarāsīt sthitā
hareḥ sannidhi kuñja līnā (104)
tāvan nāndīmukhī tāsāṁ paścād āgatya sotsukā;
tayor līlāvalokāya sthitā sā vṛndayā saha (105)

Then she gladdened and encouraged all the mobile and immobile playmates in Vraja by announcing Rādhā and Kṛṣṇa's arrival to them. Eager to bathe in the nectar-ocean of loving sentiments that was agitated by the full moon of Rādhā and Kṛṣṇa's meeting and seeing Each other, Vṛndā hid herself in Hari's nearby *kuñja* to witness this. Nāndīmukhī also became very eager to see this, so she followed the others and joined Vṛndā. (103-105)

kṛṣṇo'pyārād bakula viṭapi śreṇī yugmāntarādhvanyāgacchantī
priya sahacarī veṣṭitāṁ vallabhāṁ tāṁ
dṛṣṭvā sākṣād udita madano'pi pratīyāya nāyaṁ sphūrtyā
tasyāstad abhigamane yanmuhur vañcito'sti (106)
kāntāpi kāntam avalokya camatkṛtātmā taṁ
bhūribhāva vivaśā na hi niścikāya
yat prāk tamālam anu tad adbhutaḥ
pralāpād ālīkulasya hasitair atilajjitāsīt (107)

Although Kṛṣṇa could see His beloved coming down the path between the Bakula-trees, surrounded by Her girlfriends, He could not believe His eyes, being overwhelmed by erotic joy. His hopes for Her arrival had already been disappointed many times before. (106) Śrī Rādhikā, seeing that Kṛṣṇa was overwhelmed by intense ecstasies of astonishment, was also not sure whether She really saw Kṛṣṇa or not. Previously She had mistaken a Tamāla-tree for Kṛṣṇa and Her girlfriends had laughed about Her utterances, making Her feel very embarrassed. (107)

mithas tattad guṇānantyānubhavākrānta mānasau
darśanānanda mattau tau savitarkaṁ tadocatuḥ (108)

kim kānteḥ kuladevatā kim uta vā tāruṇya lakṣmīr iyaṁ
sampad vā kim u mādhurī tanumatī lāvaṇya vanyā nu kim
kiṁ vānanda taraṅgiṇī kim athavā pīyūṣa dhārā śrutiḥ
kāntāsāv uta vā mamendriya gaṇānāhlādayantyāgatā (109)

Rādhā and Kṛṣṇa were moved by Each other's innumerable attributes. Intoxicated by the joy of seeing Each other, They said to Themselves: (Kṛṣṇa thought:) "Is this the family-goddess of luster, the goddess of youthful beauty, the opulence of sweetness personified, or a flood of elegance? Is She a river of bliss, a stream of nectar, or is it My beloved, coming to delight all of My senses?"

yā me netra cakora candravadanā nāsālinī padminī
jihvā kokilikā rasālad adharā karṇena hṛc chiñjitā
dehānaṅga davārta vāraṇa sudhā srotasvatī mūrtikā
saiveyaṁ dayitoditā phalitavān mad bhāgya kalpadrumaḥ (110)

"My dearly beloved One, whose face is a moon for My Cakora bird-like eyes (living only on the moonlight), who is the lotus for My bee-like nose, the mango pit for My cuckoo-like tongue and lips, the sound of whose ornaments attracts My two deer-like ears, and who is a river of nectar for My body that is burning in the fire of lust, has come to Me. The desire tree of My fortune has now borne fruit!" (110)

tāpiñchaḥ kiṁ kimu jaladharaḥ kandalo vaindranīlaḥ sānuḥ
kimvāñjana śikhariṇaḥ kṣība bhṛṅga vrajo nu
kṛṣṇā pūraḥ kim uta nicayaḥ kiṁ svid indīvarāṇāṁ puñjībhūto
vraja mṛgadṛśāṁ kiṁ svapāṅgāvalokaḥ

(Śrī Rādhikā thought to Herself when She saw Kṛṣṇa:) "Is this a Tamāla tree, a cloud or a sapphire sprout? Is it a mountain-peak of collyrium, a swarm of bees or the stream of the Yamunā? (All these items have Kṛṣṇa's blackish-bluish complex-

ion) Or is it the glances of all the doe-eyed *gopīs*, that create blue lotus flowers?" (111)

ayaṁ kiṁ kandarpaḥ sa khalu vitanuḥ kiṁ nu rasarāṭ sa no
dharmī kiṁ vāmṛtarasa nidhiḥ so'ti vitataḥ
kim utphulla premāmarataruvaraḥ so'pi na caraḥ sa vāsau mat
preyan jayati mama bhāgyaṁ kva nu tathā

"Is this Cupid? No, because Cupid has no body (being named *anaṅga*, the incorporal one)! Then is it the king of spiritual flavours? No, because that king is also not embodied! Is He an ocean of ambrosial flavours? No, because that ocean is unlimited! Then is it a blooming desire-tree of love? No, because such a tree does not move. Then is it My beloved? Could I be that fortunate?" (112)

kāntaḥ so'yaṁ sphurati purato netra bhṛṅgāravindaṁ
kimvā bhrāntāsmyaham iti sakhi brūhi satyaṁ viśākhe
itthaṁ pṛṣṭhā pulakita tanuṁ gadgadāruddha kaṇṭhīm
ālī hāsaiś capala nayanāṁ tām avādīd mudāsau (113)

"O Viśākhe! Tell Me the truth! Is it My lover, coming before My bee-like eyes like a lotus flower or am I mistaking, O *sakhi*?" Viśākhā shivered all over her body when Rādhikā asked her this. Her voice faltered and Her eyes became restless because her girlfriends joked with her, and she said:

kastūryāḥ sat tilakam alike yas tavoroja yugme citraṁ binduḥ
sumukhi cibuke netrayugme'ñjana śrīḥ
śrutyor indīvara viracitaḥ kuntale cāvataṁsaḥ so'yaṁ kāntaḥ
sphurati sakhi te bhāgya rāśir vrajāmum

"O fair-faced Girl! Your lover, who is the nice musk-*tilaka* on Your forehead, the musk pictures on Your breasts, the musk drop on Your chin, the beautiful black collyrium on Your eyelids,

the blue lotus flowers on Your ears and in Your hair, has now come to You. You are very fortunate! Now go and see Him!" (114)

itthaṁ mitho darśanato viśuddha prema
svabhāvodgata bhāva vṛndaiḥ
vikṣubdha sollāsamanas tanūtau
kṣaṇaṁ na kāñcit yayatuḥ pravṛttim (115)

In this way Rādhā and Kṛṣṇa were moved by naturally arising moods of pure love and bliss from seeing Each other, leaving Them both completely motionless. (115)

śrī caitanya padāravinda madhupa śrī rūpa sevāphale
diṣṭe śrī raghunātha dāsa kṛtinā śrī jīva saṅgodgate
kāvye śrī raghunātha bhaṭṭa viraje govinda līlāmṛte
sargaḥ sāmpratam aṣṭamo'yam agaman madhyāhna līlām anu

In the great poem Govinda Līlāmṛta, which is the result of service to Śrī Rūpa Gosvāmī, who is a honeybee at Śrī Caitanya's lotus feet, the encouragement of Śrī Raghunātha Dāsa Gosvāmī, the association of Śrī Jīva Gosvāmī and the blessing of Śrī Raghunātha Bhaṭṭa Gosvāmī, this was the eighth chapter, dealing with the midday pastimes.

[1] According to commentator Śrī Vṛndāvana Cakravartī they are Dhaniṣṭhā and Tulasī.

[2] According to commentator Śrī Kṛṣṇa pada dās Bābā, this Nava Kuñja is the present village of Kuñjarā, which is situated just one mile north of Rādhākuṇḍa.

Chapter Nine:

Quarrels Over flowers

athānayor mānasa nartakau tau
premā svaśiṣyau tanu nartakībhyāṁ
śikṣā gurur nartayituṁ pravṛttau vṛndā
sakhīvṛnda sabhāsad agre (1)
cāpalyautsukya harṣādyair bhāvālaṅkaraṇais tayoḥ; mano
naṭau svaśiṣyau tāvalaṁ cakre mudā guruḥ (2)
udbhāsvarais tu jṛmbhādyaiḥ sūddīptaiḥ sāttvikairapi; ākalpaiḥ
samalaṅkṛtya śrī rādhā tanunartakīṁ (3)
ayatnajais tu śobhādyaiḥ saptabhir daśabhis tathā;
svabhāvajair vilāsādyair bhāvādyais tribhir aṅgajaiḥ (4)
tathā cakita maugdhyābhyāṁ dvāviṁśatyā manoharam;
niramāsīd bhūṣitāṁ tāmalaṅkāraiḥ krameṇa saḥ (5)
aṅgajair bhāva hāvādyaiḥ śobhādyais tair ayatnajaiḥ;
svabhāvajair yathāyogyaiḥ sūddīptaiḥ saptasāttvikaiḥ
udbhāsvaraiś ca jṛmbhādyair ebhiḥ sad bhāva bhūṣaṇaiḥ;
alaṅcakre sunipuṇāṁ śrī kṛṣṇa tanunartakīm (7)
tayor dvayor aṅgalakṣmī raṅgasthalyāṁ sūnartanam; pravṛttam
āsīt taddṛṣṭvā mudamāpuḥ sabhāsadaḥ (8)

Divine Love (*prema*) made Rādhā and Kṛṣṇa's minds dance as the dancing teacher before the assembly of *sakhī*s like Vṛndā. This teacher blissfully ornamented Rādhā and Kṛṣṇa's dancing minds with moods like restlessness, eagerness and joy. *prema* ornamented Rādhikā's dancing body with ornaments of

blazing existential ecstasies (*sūddīpta sāttvika*) such as *udbhāsvara* (moods that illuminate the body, such as loosening of the braids, blouse and underwear) and *jṛmbha* (heavy breathing through blooming nostrils), with the seven ornaments that come without effort (*ayatna-ja*) such as *śobhā* (enjoyable beauty), *kānti* (blazing beauty that gives thirst to Cupid), *dīpti* (beauty derived from age and qualities) *mādhurya* (unconditional beauty), *pragalbhatā* (bold expertise and initiative in enjoyment), *audarya* (unconditional humility) and *dhairya* (patience); the ten natural moods (*svabhāva-ja*), such as *līlā* (imitating the lover's charming dress and pastimes), *vilāsa* (improvements of the face, eyes, gait, sitting, staying and acts arising out of union with the lover), *vicchitti* (beautifying the body with even a few ornaments), *vibhrama* (being overwhelmed with lust, wearing ornaments upside down), *kila kincita* (a mixture of seven moods, namely pride, desire, crying, laughing, malice, fear and anger becoming manifest simultaneously), *moṭṭāyita* (remembering the lover and desiring him within the heart after hearing about him), *kuṭṭamita* (showing anger and pain when the lover clasps the breasts and bites the lips, but feeling happy within), *vivvoka* (showing neglect towards the gifts given by the lover out of anger and pride), *lalita* (showing tenderness, nice bodily gestures and frowning eyebrows) and *vikṛti* (not expressing one's pride, shame and envy verbally, but through gestures), the three bodily ornaments of sentiment (*angaja*), such as *bhāva* (the first erotic manifestations in an otherwise motionless heart) *hāva* (showing one's feelings through crookedness and movements of the eyes and eyebrows) and *helā* (clear indication of sexual desires), totalling twenty and *maugdhya* (inquiring from the lover about known things as if not knowing them) and *cakita* (showing fear in front of the lover without reason) totalling twenty-two emotional ornaments (*bhāvālaṅkāra*). *prema* gradually ornamented Rādhikā's and Kṛṣṇa's dancing bodies with these ornaments and the assembled *sakhīs* were happy to see the beautiful dancing-stage of Their bodies thus ornamented. (1-8)

kramāt te nartakyau prakaṭita kalā kauśalabharair mithas tṛpte
dṛpte nija paraparāṁ tan nipuṇatām
vitanvāne bāḍhaṁ nanṛtatur aho yena muditā drutaṁ sabhyās
tābhyāṁ tanu hṛdaya ratnānyapi daduḥ (9)

Rādhā and Kṛṣṇa gradually showed each of Their own expert artistic dancing-gestures on Their limbs. Seeing Their highly expert, incomparible dancing postures, by which They made Each other proud and satisfied, the assembled *sakhīs* became very happy and rewarded the two dancers with the jewels of their bodies and hearts. (9)

rādhāyās tanu nartakī madhurima bhrājiṣṇu raṅgasthale
svīya śrī nayana dvayottama naṭau kṛṣṇas tathānartayat
yenāntar muditā'sakau sva nayana prāntāvalokotpalaiḥ
śaśvat tat sukhadair amaṇḍayad amuṁ sabhyāś ca paścān mudā (10)

Śrī Rādhā's sweet body shone on the dancing-stage, making Kṛṣṇa's nice eyes dance along with Hers. Seeing Kṛṣṇa's eyes dancing, Rādhikā became very happy within and She ornamented Kṛṣṇa with the lotus-like glances from the corners of Her eyes, giving Him great bliss. The *sakhīs* happily followed Them.

puraḥ kṛṣṇālokāt sthagita kuṭilā'syā gatir abhūt tiraścīnaṁ
kṛṣṇāmbara daravṛtaṁ śrī mukham api
calat tāraṁ sphāraṁ nayana yugam ābhugnam iti sā vilāsākhya
svālaṅkaraṇa balitāsīt priya mude (11)

Seeing Kṛṣṇa before Her, Rādhā became stunned and Her gait became crooked. She slightly covered Her beautiful face with Her blue veil and Her eyes, that had restless pupils, became slightly curved. Thus She gladdened Her lover with the emotional ornament named *vilāsa*. (11)

ākṛṣṭā puratas tadotsukatayā sakhyeva sā lajjayā paścād
vāmatayānṛju praṇayataḥ savye svagehādhvani
svāsavye 'pyavahitthayā prabalayā puṣpāvacittyai balād itthaṁ
bhāvocayodgati pracalitā kṛṣṇasya sāsīnmude
itthaṁ kṛṣṭā priyāgre sā baliṣṭhābhiḥ samantataḥ; manovṛtti
vayasyābhir na niryātā na ca sthitā (13)

Rādhikā's friend (a personified emotion) eagerness dragged Her forwards, shyness pulled Her backwards, unwillingness pulled Her leftwards towards Her home with Her loving crookedness and Her friend attentiveness forcibly pulled Her to the right. In this way Rādhā pleased Śrī Hari with the moods appearing in Her heart. Being thus forcibly pulled around by Her four mental friends before Her lover, Rādhā could move nor stay. (12-13)

hriyā tiryag grīvā caraṇa kaṭibhaṅgī sumadhurā calac cillī
vallī dalita ratināthorjita dhanuḥ
priya premollāsollasita lalitā lālita tanuḥ priya
prītyai sāsīd udita lalitālaṅkṛti yutā (14)

Shyly and very sweetly Rādhikā bent Her neck, feet and waist. She moved Her vine-like eyebrows in such a way that Cupid's bow was defeated in his pride. Although She was beautified by loving happiness and Her limbs were fondled by Lalitā *sakhī*, She gave great joy to Her lover with this love-ornament named *lalita*. (14)

hari mānasa naṭavarye rādhā tanu nartakīguṇais toṣāt
gatavati tāṁ parirabdhuṁ tat tanu naṭyapi tad anugatā jātā (15)
vyatastākalpagātrī drutam abhisaraṇya veśatas tvaṁ priye tac
cāpalyaṁ veśa eṣa prathayati manaso 'pyehyamuṁ saṁskaromi
itthaṁ sparśotsuka svapriya parihasitā 'vāṅmukhī saṅkucantī
lolākṣī vibhramālaṅkṛti rucira tanus tasya tuṣṭiṁ vyatānīt (16)

Hari's dancing mind was pleased with the qualities of Rādhā's dancing body, so His body followed His mind in approaching Her body for an embrace. Hari said: "Dearest One! I see Your ornaments were disarranged while You hurried over here to meet Me! This has agitated My body and mind! Come, I will arrange them properly!" Saying this, He came up to Her, eager to touch Her. Śrī Rādhikā lowered Her head out of hesitation and Her eyes moved restlessly, pleasing Kṛṣṇa by adorning Her fair body with the emotional ornament named *vibhrama*.

hriyā bhiyā vāmatayā'vahitthayā kṛtāvakarṣā kusuma grahāya sā
tiraś calantī hariṇotka cetasā puro niruddhā mumude cukopa ca (17)
vāṣpa vyākulitāruṇāñcala calan netraṁ rasollāsitaṁ
helollāsa calādharaṁ kuṭilita bhrūyugmam udyat smitaṁ
kāntāyāḥ kila kiñcitāñcitam asau vīkṣyānanaṁ saṅgamād
ānandaṁ tam avāpa koṭi guṇitaṁ yo'bhūn na gīr gocaraḥ (18)

Then, when Rādhā proceeded to pick flowers, moved by feelings of bashfulness, coyness and attentiveness, and Hari anxiously obstructed Her path, She outwardly showed anger, although She was happy inwardly. Śrī Rādhā's restless eyes rejoiced, becoming red of tears at the borders. Her lips trembled of joy, indicating Her sexual desires. She smiled and frowned Her eyebrows. Showing Her face in this *kila kiñcita* mood, She gave millions of times more happiness to Kṛṣṇa than by directly enjoying with Him. This is an indescribable mystery!

atha sā savidhastha keśara druma śākhāṁ mukulākulām anu
atisaṁbhramataḥ sva dorlatāṁ kusumād ānamiṣād udakṣipat (19)
punnāgayor ukalikā yujos tayor utphullatāsīd yugapat
tadādbhutā
ekasya tat sparśa mudā parasya tad dormūla
saṁdarśanaja pramodataḥ (20)

Rādhā went to a nearby Punnāga-tree and lifted Her vine-like arm to pick some flower buds from its branches (indi-

cating Her desire to embrace Kṛṣṇa). How amazing! Both the buds as well as the tree on which they grow began to horripilate. All the buds began to blossom from Rādhikā's touch and the Punnāga-tree itself began to blossom from seeing Rādhikā's armpit (i.e. Kṛṣṇa's limbs were studded with goose pimples of ecstasy when He saw Rādhikā).

tāruṇya bhaṭṭa gurutaḥ samadhīta kāma
nyāyādi śāstracayayā sa satīrthayāpi
citraṁ na tan nija jayāya tayodagṛhnān
naiyāyiko hi guruṇāpi vivādam icchet (21)

Rādhā and Kṛṣṇa went to consult Tāruṇya Bhaṭṭa, the professor of *kama śāstra* (scriptures on eros), eager to study (the arts of love) under Him. Although They were classmates, they still wanted to argue with Each other (make love). There is no fault in this, nor is this astonishing, for students of logic want tc argue even with their own *guru* (They defeat even Cupid)!

keyaṁ me kusumaṁ cinoti nahi kāpyeṣāsmyahaṁ tvaṁ tu kā
māṁ jānāsi na kiṁ na vedmi tad ito gācchāsmyahaṁ puṣpapaḥ
yāmi kva bhramarīṁ tam eva nanu sā puṣpeṣu labdhāntare-
tyuktvāsyā madhusūdanaḥ sa savidhaṁ vindann avādīt punaḥ (22)
mugdhāsi sat kulavadhūḥ sumano harantī sādhvī parasya
puruṣasya na lajjase tvaṁ
citraṁ tad etad athavā satataṁ bhramantyāḥ svātantryataḥ
prati vanaṁ katham astu lajjā (23)
sādhāraṇaṁ vanam idaṁ nunu mitra pūjā sūtkaṇṭhitā vayam
avaiti ca mālatīnāṁ
punnāga eṣa vikaco'pi na saṅgam ittham auṣṭhyādi
varṇa pada cālanayāttha manye (24)
mugdhāsi vetsi na kim apyavadhehi vacmi
san mālatī cayavṛtaḥ puruṣottamo'yaṁ
tābhir yunākti na kadāpi yunākti cāpi diṣṭyānilaiḥ
sumukhi pratyanukūla pūrvaiḥ (25)

Kṛṣṇa asked Rādhikā: "Who is there, picking My flowers?" and Rādhikā replied: "No one!" Kṛṣṇa said: "Who are You?" Rādhikā: "Don't You know Me?" Kṛṣṇa: "No, I don't know You!" Rādhikā: "Then get out of here (I am the Queen of Vṛndāvana)!" Kṛṣṇa: "I am a *puṣpapa* (flower guard, or honeybee, or lusty boy), where should I go?" Rādhikā: "Go where the she-bees (lusty girls like Candrāvalī) are!" Kṛṣṇa: "Very well, You are such a bee who craves for the flowers (eager to pick flowers. *puṣpeṣu* also means Cupid— 'You long for erotic pastimes')![1]" Saying this, Madhusūdana (a honeybee, or Kṛṣṇa) approached Rādhikā and said: "O bewildered housewife! O chaste flower thief (*sumanaḥ* also means 'mind'. Thus: You steal My mind)! Are You not even ashamed before other men (or: before Me, the greatest of all men -*para puruṣa*-)? It's no wonder; how can there be any shame in a girl that freely wanders from forest to forest? O beautiful girl! If You say: "This is an ordinary forest where everyone has equal rights! We just came here to worship Mitra, the sungod (or: this is not My husband Abhimanyu's house! We came here, eager to see our *mitra*, or friend Kṛṣṇa) then I say: although the Punnāga-tree (or Kṛṣṇa, the best of men) is blooming, it will not meet with the Mālatī-vine (or the *gopīs*), for You have destroyed it by picking all of its flowers. I think this is what You want to express when You pronounce the labial syllables (like *pa*, the first syllable of the *pa-varga*, using words as *pūjā, punnāga*, and *puṣpa*). I think You are expressing a complaint about this (or: You are thus expressing Your desire to unite with Me)! O fair-faced girl, You are bewildered, You don't know anything! Listen to what I say! This Punnāga (or Me) is sometimes united with the Mālati-vine (*gopī*) and sometimes not. It depends on the fortune of a favorable wind (the favorable winds are Your own *ṣakhīs,* that unite You with Me, and the unfavorable breeze are Candrāvalī's *sakhīs,* that will snatch Me away from You. If Your *sakhīs* don't unite You with Me then that is their fault)!"[2]

svāmī vanasya viditaḥ smara cakravartī tenārpitaṁ
mayi mudā vipināvakatvaṁ
tasyāgrato mama viluṇṭhasi yasya garvāt tāruṇya
ratna ghaṭa yugmam idaṁ harāmi (26)
tvāṁ prārthya tad vicinuyām iti kiṁ bravīṣi
nekṣe kadāpi lalanāṁ kim u saṁlapāmi
dhairyaṁ raho yuvati darśanataḥ kva yūnām
ityāttha kiṁ sakhibhir asmi sadā parītaḥ (27)
naikātvam asya vayavābhidha caura lakṣair
nityaṁ vṛtā sva sadṛśāḷi cayānvitā ca
rājanvato janapadasya parāṁ vibhūtiṁ muṣṇāsyamuṣ
yānipaten mayi rāja daṇḍaḥ (28)

"King Cupid, who is in charge of this forest, has joyfully placed it in My care and I will take both the jewelled jugs of youth from anyone who is so proud to plunder it right in front of Me! When You beg Me for permission to pick flowers, then I tell You that I am a *brahmacārī*. I do not look at women, nor do I speak with them. If I see you all in a lonely place I cannot control Myself. And how can I be alone with women if I'm always surrounded by My friends? Nor are you all alone! You are always surrounded by thousands of flower stealing *gopīs* like Yourself, plundering the wealth of this area. If I don't stop you all, I will be punished by the king of this area (named Cupid). I must pacify Him (by satisfying My desires with You)!"

nityaṁ vanād vicinumaḥ kusumānyamuṣmād
dṛṣṭaḥ kadāpi na bhavān iha rakṣakaḥ kiṁ
svapne'pi na śrutacaraḥ smara cakravartī tat
kiṁ vṛthā pralapasīti kim āttha satyaṁ (29)
guptaṁ pratāpa balato vanam āvayos tat kas
tāvad eṣa viśatād iti garvitena
gocāraṇa vyasaninācca mayāti yatnān
nāvekṣitaṁ hṛta dhanaṁ vihitaḥ tvayaitat (30)
guptena sādya vidhṛtāsi mayātra diṣṭyā

sandaṇḍya pūrvam iha rājakṛte tvad artham
svārtham punar gaṇayutaiva yadārpyase tvam
rājñe tadāśruta caram tam apīkṣitāse (31)

"And if You say: "I am always picking flowers here with My friends for the worship of the sungod! I have never seen a forest guard like You here before, nor have I ever heard the name of king Cupid even in My dreams! Why are You uselessly speaking all these false words to Me?", then I say that You are right! The reason is: "Who dares to come into this forest out of fear of king Cupid's notorious power? I am so proud of this that I never even bother to come here! I carefully herd My cows elsewhere! Because I did not see You You were able to plunder this forest! Now I secretly came here for a surprise check-up. Fortunately I have caught You! In the king's interest and in My own, I will punish you first and then take you all to the king's court. Then you will directly see that king whose name you have never heard before!"

sāmānya kānana ihāsti na rakṣako'pi jñātveti te
nanu mayā'tra kṛto'parādhaḥ
kṣantavya eva bhavatā karuṇāmayatvāt tan muñca
mām iti kim āttha na me'tra śaktiḥ (32)
vanya prajābhir akhilam caritam yatas te
vijñāpitam sthira carādibhir ākulābhiḥ
śrutvā nṛpo'śrutacarām sa ruṣāgraheṇa tvām
yācate mayi vidhāya saśāstra daṇḍam (33)

"And if You say: 'This is an ordinary forest and we did not know this guardian (You) before, what offense did we commit? Please, merciful One, forgive us and leave us!', then I will say that I am unable to do this! All the citizens of the forest, both mobile and immobile, are upset with Your indecent behaviour and they complained, so the king angrily sent Me to arrest You and to punish You according to scriptural (*kāma śāstra*) injunctions!" (32-33)

jñātaṁ hi yojana catuṣṭayam ityaraṇyaṁ rājyaṁ
nṛpo'pyatanur atra tṛṇādi vittaṁ
kāntāḥ prajā iti vadasyavadhehi yās tāḥ
sādhvyaḥ samasta jagatām upajīvya lakṣmyaḥ (34)

"And when You say: 'I heard that this Vṛndāvana is thirty-two miles wide and that Cupid is the king of this domain! His only wealth is some grass that grows here. Who are his subjects?', then listen, I will tell You: all the beautiful and chaste girls of the world are his subjects!"

kiśalaya jalajātādarśa mattebha haṁsāḥ karabha kanaka
rambhā sampuṭī hasti hastāḥ
smara ratha pada kṛṣṇākūla sad vedi siṁhā amṛta hrada
bhujaṅgī parṇa kāmāsanādi (35)
kamala mukula tāla śrīphalebheśa kumbhā viśa manasija
pāśā'śoka sat pallavāś ca
ratipati varaśakti vrāta sad gandha phallyas taḍid alicaya
muktāhāra jāmbūnadādyāḥ (36)
śuka pika śikhi bhṛṅgī kunda raktotpalādyāḥ śaphara mṛga
cakorī khañjanendīvarāṇi
smara khara śara cāpa jyājavā bandhujīvāḥ śikhara dara
camaryaḥ sūkṣma kṛṣṇā laharyaḥ (37)
anyā yā yāḥ kati tā gaṇyā vṛndāvanam anu vibhavair dhanyāḥ
tvat tanu cauryā hṛta sarvasvā
bhrāmyantītas tata iha niḥsvāḥ (38)

"Your body is the thief that has stolen everything beautiful from the Vṛndāvana forest! With Your hand palms and footsoles You stole the sprouts and water lotuses, with Your nails the mirrors, and with Your gait the baby-elephants and the swans. With Your hips You stole the golden bananas and the proboscis of the elephants, with Your knees golden baskets, with Your buttocks Cupid's chariot and with the top of these buttocks the wonderful beauty of the forest's platforms, with Your waist the thinness of

the lions' waists, with Your navel lakes of nectar, with Your belly the Banyan-leaves, with Your chest Cupid's seat and with Your belly-hairs the beauty of black snakes. With Your breasts You stole the lotus buds, the temples of the elephants, Bael-leaves and palm-trees, with Your hand-palms the charms of the reddish Aśoka-leaves and with Your arms the lotus stems and the ropes of Cupid. With Your fingers You stole the Campaka-buds that are Cupid's greatest power and with Your bodily luster lightning and gold. With Your teeth You plundered the lustre of pearls and with Your curly locks that of the bees! With Your nose You stole the beauty of the parrot's beak and with Your voice the sweet singing of the cuckoos! With Your dancing You eclipsed the cleverness of the peacocks and with the pupils of Your eyes You stole the fishes, with the thirsty look in them the Cakora-birds, with the loving look in them the does and with their restless glances the wagtail birds. With the beautiful colour of Your eyes You stole the blue lotus flowers, with the colour of Your lips the bright red Bandhujīva-flowers, Javā-flowers and red lotus flowers, with Your teeth the pomegranate seeds, with Your hair the tails of the Camara-does, with Your neck the conchshells and the three lines in them the thin current of the Yamunā. On top of it all, You stole king Cupid's own arrows with which he protected this forest until now, with Your glances, and You bound Me up with them. All the other items of the forest You have also ~~invested in~~ plundered by Your body. Thus everyone in the forest is upset and is looking all around, searching for You!"

iti tad udita narmākarṇya karṇāmṛtaṁ sābhyudita
tanu vikārān śaśvad āvṛtya yatnāt
lapanam idam asatyaṁ kāminaḥ kāḥ sva karṇe vidadhat
i tad ito yāmīti nīcair vadantī (39)
dayitam api manāk tat vīkṣya sāvajña dṛṣṭyā druta gati
calitāgre mugdha vivvoka digdhā
kva calasi nanu dhūrte mām anādṛtya bhaṅgyā
harir iti sa vadaṁs tām aṁśukānte dadhāra (40)

Hearing Kṛṣṇa's joking words and relishing them like nectar for the ears, Śrī Rādhikā carefully concealed the signs of loving ecstasy arising on Her body and said: "Who will listen to the jabbering of a lusty boy? I'm leaving!" Saying that, Rādhikā looked sideways at Her lover with some signs of neglect and quickly walked away while showing the emotional ornament of *mugdha vivvoka* (showing anger and pride towards someone who is actually dear). Hari caught the end of Her *śārī*, and said: "O wicked girl! Where are You going, ignoring Me like this?"

anubhūyaiva tat sparśam ānandotthair vicālitā;
nānā bhāvaiḥ priyaṁ rādhā tiryag grīvā vyalokayat (41)
tārā nartana sūcitātyavamatiḥ smerā tad āsyāmbujaṁ dhāvantī
tṛṣitālinīva kuṭila prāntā nivṛttā tataḥ
kiñcid vāṣpakulākulā'ruṇatayā spṛṣṭāñcalollāsinī rādhā dṛṣṭira-
majjayat priyam apārānanda vārāṁ nidhau
ākṛṣya tat kara dhṛtaṁ vasanāñcalaṁ sā
tiryag dṛgañcalakalā smara bāṇa dṛṣṭyā
viddhaṁ muhur vidadhatī priyam unmadāndhā pratyāha taṁ
smita sudhā subhagānanābjaṁ (43)
madhura sarasa ramyaṁ vastu jātaṁ hi yad yat
nivasati kila loke prākṛte'prākṛte vā
śriyam uru tanu couryā tvaṁ harann asya sādhuḥ
svayam asi tad ihānyatrāpi couryāpavādī (44)
sādhutve dhārmikatve ca yasya te bhāti sākṣiṇī kumārīṇāṁ
koṭṭavīnāṁ mūrdhni baddhāñjali stutiḥ (45)

Rādhā was stirred by ecstasy when She felt the mere touch of Her lover's hand and looked at Him with a bent neck, showing different moods. The dancing pupils of Her crooked eyes were like thirsty bees flying towards Her lover's blooming smiling lotus-like face. They were filled with some small tears of anxiety that reddened the borders of Her eyes. With these neglectful, crooked glances She immersed Kṛṣṇa in a boundless ocean of bliss. Pulling at the end of Her *sārī*, which was held by

Kṛṣṇa's hand, and looking at Him with crooked glances, Śrī Rādhikā showered Him with Cupid's arrows, constantly piercing Him, blinding Him with desire. While looking at Kṛṣṇa's sweet, beautiful smiling nectarean lotus face, She said: "And what kind of a saint are You, calling others thieves? You Yourself (with Your body) have stolen whatever sweet and charming things there are in the spiritual or in the material world! The naked maidens in the Yamunā can testify of Your saintliness and righteousness when they had to pray to You for their clothes with their hands on their heads (when Kṛṣṇa stole the *gopīs*' clothes, as is narrated in the Tenth Canto of Śrīmad Bhāgavata, Chapter 22)!" (41-45)

vrajabhuvi yuvarājaḥ sarva sādguṇya pūjyaḥ
pariṇaya vidhi yogyānanta kanyā yutāyāṁ
abhinava taruṇo'pyaprāpta pāṇigraho yat tad
dhṛta niyamo'si brahmacārīti satyaṁ (46)
kimvā'sādhāraṇaḥ kaścid bhāti tvayi guṇo mahān;
yam ākarṇya na kāpi tvāṁ kanyā vṛtavatī kvacit (47)
tat tāpād bhavatā manye turaṅga brahmacaryakaṁ;
aṅgīkṛtya vraje svasya khyāpitā baṭutā mṛṣā (48)

"Although You are a qualified prince who is worshipable in Vraja, there are innumerable suitable girls for You to marry and You are of fresh youthfulness also, You have never married. You truly kept Your vow of *brāhmacārya*! There must be some extraordinary quality in You, hearing of which no girl wants to marry You! Out of sorrow for that I think You have accepted the celibacy of a horse (who also never marries, but becomes restless on seeing a mare). Thus You are known in Vraja as a phony *brahmacārī*!" (46-48)

baṭuś cet para rāmāsyālokena kutukī kūtaḥ;
vaṁśī caurīhṛtābhir vā parastrībhiḥ kūto ratiḥ (49)
tadbhavān varṇitākhyāti cchalena svārtha sādhakaḥ;
kanyānāṁ ca satīnāṁ ca dharma dhvaṁsāya dīkṣitaḥ

kadāpyanāropita puṣpa vallī drumaika
poto'pi vanādhikārī
asaṅkhya gocāraṇa lūna tat tan mūlo
'pi satyaṁ vipināvakas tvam (51)

"If You are a *brahmacārī*, then why are You so eager to see the faces of other men's wives? And why do You attract them with Your flute, the thief who steals our minds? You are initiated in a vow to destroy the virtue of chaste wives and maidens through Your selfish trickery, yet You are still known as a *brahmacārī*. You never planted even a single flower, vine, tree or fresh sprout here, yet You call Yourself the proprietor of this forest. Rather, you uprooted so many trees while tending Your cows here, so You are truly the forest guard!"

sakhyāsmākaṁ vṛndayā varddhitaṁ yad
vṛndāraṇyaṁ khyātim etad vidhātrā
mahyaṁ dattaṁ tat saratnābhiṣekaṁ rājānaṅgas
tvaṁ ca pāteti satyam (52)

Because this forest is maintained by My friend Vṛndā it is known as Vṛndāvana. After crowning Me the Queen of Vṛndāvana with many jewels she handed this forest over to Me, this is well known. Are You and king Cupid therefore really the guards here?" (52)

idaṁ tvasādhāraṇam asmadīyaṁ
mat kuṇḍatīrodbhava kelyaraṇyam
madīya siṁhāsana dhāma kāma śarma
pradākhyaṁ tviha bhāti kuñjam (53)
āsthānīyaṁ kānta vārta sudhādhuṅ
nāmnyasmākaṁ bhāti puṁsām agamyā
yasyāṁ nitya mad vayasyā niṣaṇṇāḥ
saṁsevante preṣṭha vārtāmṛtāni (54)

"The forest around My lake is extraordinary. My throne stands there in the well-known *kuñja* called 'Kāma Śarmada' (giving joy to Cupid). In this lonely place, known as 'Kānta Vārtā Sudhādhuk' (the place where nectarean stories about the lover are told), I sit and hear all the nectarean news about My lover from My girlfriends. This place is inaccessible to men."

cinumaḥ kusumaṁ vayam ina sevā vidhaye roddhuṁ yūyaṁ ke vā
para nīvṛti nija tārpana yuktaḥ kiṁ hrī priyayāpi tvaṁ muktaḥ (55)
baṭo na te kṛtyam ihāsti puṣpārāme'balā svaira vihāra dhāmni
paśūnavaṁs tvaṁ paśupāla saṅgī tac cāraṇāya vraja śādbaleṣu (56)

"We come here to pick flowers for our worship of the sungod, who are You to stop us, calling other people's private places Your own? Has Your ladylove 'Hrī' (shame) also left You? O *brahmacāri*! You have no business here in the flower garden where women freely ramble! Go to the meadows of Vraja and herd Your animals there with Your herdsboys!"

smita ruci śiśirat tad vaktra pīyūṣa raśmeś cala nayana
kuraṅgotplāva ramyāt sravantīm
pibati hari cakore narma pīyūṣa dhārām
atṛpad iha sakhīnāṁ dṛk cakorī cayo'pi (57)

Like a Cakora-bird Hari drank the cool nectarean jokes from Rādhikā's smiling, moonlike face that had beautiful restless doe-like eyes (the full moon also has marks of a deer) and the *sakhī*s' eyes were also like unsatiated Cakorī-birds.

tat sparśa bhītyeva vivṛttya kandharāṁ
kaṭākṣa nīlotpala mālayā priyam
sā bhūṣayanty asphuṭa bhartsanoktikā
sāvajñam agre'pasasāra līlayā (58)

Rādhikā bent Her neck as if She was afraid of Kṛṣṇa's touch and adorned Him with a garland of blue lotus-like glances.

She playfully walked on as if neglecting Him, while chastising Him with unclear words.

kṛṣṇo'tha kāntā tanu citra nartakī lāsyāvalokocchalitāti lālasaḥ
drutaṁ sametyoccalitena pāṇinā dadhāra
cāsyāś cala kañcukāñcalaṁ (59)
kāntā vibhugnīkṛta cilli kārmukā śoṇākṣi
koṇekṣaṇa bāṇa sañcayaiḥ
vikhaṇḍya tūrṇaṁ priya dhairya kañcukaṁ
līlāravindena tatāḍa taṁ muhuḥ (60)
tasyāravindāhati jāta śātaṁ viśvāśraye'syāpi mamau na dehe
tataḥ sakampāt prasasāra bāhye
prasveda vāṣpotpulaka cchalena (61)

When Kṛṣṇa saw Rādhikā's dancing wonderful body like this, He approached Her with great desire, catching the end of Her blouse with His hand. Seeing Rādhikā's restless glances and crooked eyebrows that were like Cupid's arrows, coming from the reddish corners of Her eyes, shattering the shield of His patience, and repeatedly feeling the tender strikes of the play-lotus in Her hand, Kṛṣṇa felt unlimited happiness. Although it contains the whole universe, His body was unable to keep all the ecstasy which came out as perspiration, tears and goosebumps.

tat sparśa saṁphulla tanor natabhruvaś
chinnā svayaṁ kañcukabandha vīṭikā
nīvī ca cīnaṁ skhalad antarīyakaṁ
rundhe paraṁ sveda jalaṁ nitambake (62)
athālivarga smita lola netrā tat
pāṇi rodhād vasanaṁ vimocya
tato'pasṛtya druta nībi bandhe sā
dakṣa hastāpyabhavad vihastā (63)

Lower-browed Rādhikā's body also blossomed up from Kṛṣṇa's touch. The strings that held Her blouse and underwear

loosened and She could only keep Her underwear sticking to Her buttocks with the moist of Her perspiration. Rādhikā became very upset, trying to obstruct Kṛṣṇa's hands and holding up Her underwear at the same time. Her girlfriends smiled with restless eyes as She managed to escape and ran away to stop Her underwear from slipping with Her expert hand.

kṛṣṇo'pi tāvad varabhāji pūrṇe
svedāmbubhis tat stana hemakumbhe
smarotsavārambha miṣeṇa pāṇim
ādhātum utko'ntikam āpa tasyāḥ (64)
kāntā kathañcid vinibaddhya nīvīṁ netreṇa
paśyantyaruṇāñcalena
vāmena taṁ smera sakhīḥ pareṇa
tat pāṇi rodhaṁ prati satvarāsīt (65)

Kṛṣṇa then eagerly initiated Cupid's festival by coming up to Śrī Rādhikā to keep His hand on Her shining golden jug-like breasts that were moistened with perspiration. Quickly Rādhikā obstructed Kṛṣṇa's hand while She held up Her underwear, looking at Kṛṣṇa through the corner of Her ruddy left eye and at Her smiling girlfriends with the other eye.

smita rudita vimiśraṁ gadgadāspaṣṭa varṇaṁ
ramaṇam anṛju netra bhartsayanty utsukāpi
praṇaya sukhaja vāmyodbhrāmitā sāsya vāñchā
pratihati rahitaṁ tat pāṇirodhaṁ vyatānīt (66)

Although Rādhikā was full of loving joy and eagerness She pretended to oppose Kṛṣṇa and She chastised Him with unclear words in a faltering voice that was mixed with laughter and crying. With crooked eyes She looked at Kṛṣṇa and blocked His hands.

saṁghaṭṭa āsīt karayor niruddhayor
mithaś calat kaṅkaṇa nāda mañjulaḥ

samīra gatyā calayoḥ samantataḥ
kūjan madāli vrajayor ivābjayoḥ (67)

Rādhā and Kṛṣṇa's lotus-like hands, that had sweetly jingling bangles, met, just as two lotus flowers that are beautified by swarms of humming bees meet through the movements of the wind.

tathaitya lalitā madhyaṁ ṭayoḥ kṛṣṇaṁ nyavārayat;
kundavallyāha taṁ kṛṣṇa pañcadevārcanaṁ kuru (68)
kṛṣṇaḥ kundalatām āha tvaṁ mamāsmin smarakratau;
ācāryā bhava sāmagrīm adhiṣṭhānaṁ ca me diśa (69)

Then Lalitā intervened and stopped Kṛṣṇa. Kundavallī said: "Kṛṣṇa, You must worship the five deities!" (68) Kṛṣṇa said: "Kundalate! You should be the conductor (*ācāryā*) of this erotic sacrifice! Tell Me where and with what paraphernalia it must be performed!" (69)

sā cāha nāham ācāryā śrutaṁ nāndīmukhīmukhāt sugopyam
api tad brūyāṁ yattvaṁ mat priya devaraḥ (70)
asyāṁ puraḥ savya kuce gaṇeśvara sphurac
chiraḥ kumbhatayā prakalpite
namo gaṇeśāya ta ityudīrayan
samarpayādau karahallakaṁ svakam (71)
namaḥ śivāyeti paṭhan pare'paraṁ
vakṣoja liṅge'rpaya pāṇi paṅkajaṁ
hrīṁ caṇḍikāyai nama ityadaḥ punaḥ
śirasyamuṣyāḥ kuṭila bhruvo'pi tat (72)
tvam atha nija karābhyām etayā vāritābhyām api sucibukam
asyā veṇimūlaṁ ca dhṛtvā
mukha vidhum anuyatnād om namo viṣṇave smā iti manu-
varamākhyan svaṁ mukhābjaṁ nidhehi (73)
punaḥ savitre namaḥ ityudīrayan nasyāstu
bhāsvatyadhare'ruṇe balāt

svadanta kundādhara bandhujīvakau
kṛtāvarodho'pyanayā samarpaya (74)

Kundalatā said: "I am not the conductor, but since You are my dear cousin-in-law I will secretly tell You what I heard about it from Nāndīmukhī (who knows about it because she is a *brāhmaṇa,* and I don't wish to be seen supporting my cousin in law)! To remove all obstacles of this sacrifice one must first worship Gaṇeśa. So imagine Rādhikā's left breast to be Gaṇeśa's head and place Your reddish lotus-hand on it (as an offering of red lotus flowers), saying *namo gaṇeśāya.* Then You offer Your lotus-hand to the other breast which is shaped like a *śiva liṅga*, and say *namaḥ śivāya.* Then again You place Your hand on Her head, even if She frowns Her eyebrows, and say: *hrīṁ caṇḍikayai namaḥ.* Then hold Her chin with one hand and the end of Her braid with the other, even if She obstructs You with, and offer Your lotus-mouth to Her moon-like mouth, saying *oṁ namo viṣṇave'sma.* Then again You must say *savitre namaḥ* (ode to the sun) and forcibly offer Your Kunda (white flower)-like teeth and Bandhujīva (red flower)-like lips to Her shining red lips, even if She tries to stop You!"

athārcanāyāṁ vihitodyamo'sau tāṁ
bhartsayantīṁ kilà kundavallīṁ
svaṁ tāḍayantīṁ śravaṇotpalena
priyāṁ sa paśyann avadat priyālīḥ (75)
sakhyaḥ smaramakhārambhe pañcadevārcanā mayā;
kartavyā vighnaśāntyai kiṁ śubhe khidyati vaḥ sakhī (76

Seeing Kṛṣṇa commencing His worship, Rādhikā rebuked Kundavallī and beat Kṛṣṇa with Her ear-lotus. When Kṛṣṇa saw Her like that He said: "Dear girlfriends! I started the worship of the five deities to remove all obstacles to Cupid's sacrifice. Now why is Your friend Rādhā sad?"

sakhīr mṛṣāṭopa giraḥ smitānanāḥ
samākṣipantīḥ kuṭila bhruvo harim
nivārya tāḥ kundalatāṁ dṛgeṅgitair
nudantyavādīd atha taṁ viśākhikā (77)
patnyā samaṁ dharmakṛtir vidheyā
samatvam atrāñcala bandhanena
tvaṁ tad vinejyākaraṇe pravṛttaḥ
kathaṁ sakhī nerṣatu dharma niṣṭhā (78)

With smiling faces and eyebrows frowned out of false pride, the *sakhīs* rebuked Hari. But Viśākhā stopped them and told Kundalatā with a wink of her eyes: "Secretly tie Their clothes together!" Then She looked at Kṛṣṇa and said: "The scriptures say that one must sacrifice together with one's wife, therefore I am tying Your clothes together (as is customary at a Vedic marriage, in this case a *gāndharva vivāha* or love-marriage). Why should'nt our friend Rādhikā, who is fixed in religious adherence, not be angry if You perform this sacrifice without tying Her up to You?"

tasyāṁ viśākhāṁ sphuritādharānanaṁ
vilokayantyāṁ kuṭilībhavad bhruvi
paścāt sthitā kundalatā mudā tayoḥ
saṁvyānayor añcala bandhanaṁ vyadhāt (79)
alakṣitā sā drutam etya sammukhaṁ
sva sevayā tuṣṭham uvāca mādhavaṁ
kiṁ maṅgalārambha ihānya carcayā
nava grahānarcaya sarva siddhaye (80)

Rādhā looked at Viśākhā with frowned eyebrows and lips trembling of anger while Kundalatā joyfully went up to Rādhā and Kṛṣṇa from behind and tied Their clothes up. After doing this unnoticed, she came before Them and, wanting to please Mādhava with Her service, said: "Why should you perform any other worship in such an auspicious sacrifice? Just worship the nine planets— thus all perfection is attained!" (79-80)

tām avādīd ayaṁ mahyaṁ grahapūjāvidhiṁ diśa; sāpi taṁ
rādhikāṅgāni darśayantī dṛśāvadat (81)
adhara nayaṇa gaṇḍoroja bhālānanānāṁ grahaṇam iha
navānām aṅgakānāṁ grahārcā
yad api tad api teṣāṁ suṣṭhu santoṣa hetor adhara vikaca
bandhūkārpaṇaṁ teṣu kuryāḥ (82)

Kṛṣṇa told her: "Tell Me the procedure of this worship!" Then Kundalatā, hinting at Rādhikā's limbs with her glance, told Kṛṣṇa: "Offer blooming Bandhujīva-flowers (or kisses) to the nine planets that are Rādhā's lips, eyes, cheeks, breasts, forehead and face, to please Her!"

ācārye tvaṁ śikṣayāmuṁ sva śiṣyaṁ
svāṅgānyādau prāhayitvā grahārcāṁ
ityuktvā tāṁ kṛṣṇabhītyāpayantī
rādhā ruddhā svāñcala granthinārāt (83)
tiryag grīvaṁ vīkṣya baddhāñcalāntaṁ
svāntar vāñchā pūrti phullānanāpi
kṛṣṇe sakhyoḥ kundavallyāṁ ca
serṣyā śīghraṁ granthiṁ mocayantyabrīt sā (84)
dhārṣṭya nāṭye naṭasyāsya viśākheyaṁ varā naṭī;
sabhyeśā lalitā kundavallī seyaṁ vidūṣikā (85)
patnī aṅko'pyanya patnyāṁ svapatnī
bhāvaṁ vibhrat pūrayan svīya vāñchāṁ
muktaḥ so'yaṁ lajjayāpi sva sakhyā
tyakte dharme lobhato mūla hāniḥ (86)

Rādhikā replied: "Kundalate! You are the conductor, so why perform this sacrifice with your own pupil (Kṛṣṇa)? First offer your own body for this worship!" Then She tried to run away out of fear of Kṛṣṇa, but could not because of the knot that tied Their clothes together. With bent neck Rādhikā looked at the tied borders of Their clothes. Although She felt Her desires were fulfilled, and although Her face bloomed up of joy, She rebuked

Kṛṣṇa, Kundalatā and Her girlfriends, and quickly began to loosen the knot, saying: "Kṛṣṇa is the impudent dancer, Viśākhā is the impudent dancing girl, Lalitā is the leader of the assembly (engaging everyone) and Kundalatā is the amusing buffoon! Because He has no wife of His own, Kṛṣṇa treats another man's wife as His own to fulfill His desires! Greed is the root cause of immorality, but as a result His girlfriend shame has left Him!"

kṛṣṇo'tha tāṁ tatra nivārayann api
pravṛtta āsīn mukha cumbanādiṣu
kāntāpi taṁ teṣu nivārayantyapi
prājyāgrahābhūt paṭa bandha mocane (87)
evaṁ tayoḥ sva sva kṛtau samutkayor
anyonya saṁrodha vaśād vihastayoḥ
upetya dṛptā lalitā mṛṣerṣyayā
sā'bhartsayattaṁ paṭam apyamocayat (88)
kartuṁ bhavallālasā cet svapatnyañcala bandhanaṁ;
vraje te durlabhā kanyā prajāvatyānayāstu tat (89)

Kṛṣṇa promptly stopped Her from loosening the knot and began to kiss Her on the mouth and so, but Rādhikā stopped Him and eagerly went on to untie the knot. Thus They both obstructed Each other in Their doings. Then Lalitā proudly came, rebuked Kṛṣṇa with false anger and untied the knot, saying: "Kṛṣṇa! If You want to tie Yourself to Your wife, there is no scarcity of marriagable girls here in Vraja, so tie Your cloth to Kundalatā, Your cousin's wife!"

sā muktam ākṛṣya paṭṭāntam ārāt
sthitā calad bhruḥ smita śobhitāsyā
taṁ prerayantī sva dṛgeṅgitena nyastekṣaṇaṁ svānana ityavādīt (90)
bhrāntācāryā te yadādau vidheyāṁ dik pālārcāṁ yā vihāya grahāṇāṁ
arcām ajñaṁ kārayantī bhavantaṁ
karmaṇyasmiṁś chidratām ādadhāti (91)

kundavallyabravīn nāhaṁ bhrāntājñe'smin smarakratau; digdevatārcanāt pūrvaṁ graha pūjetyayaṁ vidhiḥ

When Rādhā was freed from the knot She took some distance. Restlessly moving Her eyebrows and smiling sweetly, She told Kundalatā, blinking at Kṛṣṇa's face: "The conductor and executor of this sacrifice are both ignorant! The scriptures say that one must first worship the protector of the directions (*dikpālaḥ*), otherwise there is a flaw in the sacrifice!" Kundalatā said: "O ignorant girl! I'm not deluded by this sacrifice to Cupid! The scriptures say that one must first worship the nine planets and then the ten protectors of the directions!" (90-92)

sthānādhiṣṭhāna nāmāni teṣāṁ pṛṣṭācyutena sā; dṛśā taṁ darśayantyālīr vabhāṣe kundavallikā (93)
paśyaitās te kṛtārcāyāṁ vāñchādāne samutsukāḥ; svayam āgatya dikpāla mūrtiḥ sva sva diśi sthitāḥ
viśākhā śāṅkarī mūrtir lalitā śātamanyavī; śaucī sudevikā tuṅgavidyā dāṇḍadharī tathā (95)
citrā naiśācarī raṅgadevī prācetasī smṛtāḥ; sādāgatī tvindulekhā dhānadī campakālikā (96)
śrī rūpa mañjarī seyaṁ vaidhātrī nipuṇāgrataḥ; rasollāsakarī dakṣā śaiṣī sānaṅga mañjarī (97)
sadā svārthe tvaddhitādhyā etā dikpāla mūrtayaḥ; santyunmukhās tvad arcāyai tvayārcyāḥ phala siddhaye

Acyuta said: "Kundalate! What are the names of the rulers of the directions and what are their positions?" Kundalatā, blinking at her friends, said: "Look! They have all come on by themselves, standing in their own directions, eager to fulfill Your desires! Viśākhā is Durgā, Lalitā Indra, Sudevī Agni, Tuṅgavidyā Yama, Citrā Naiṛtti, Raṅgadevī Vāruṇī, Indulekhā Vāyu, Campakalatā Kuvera, Rūpa Mañjarī here in front of You is Brahmā, giving You the bliss of spiritual flavours (*rasollāsa*) and Anaṅga Mañjarī is Śeṣa. These deities maintain the directions for

Your benefit. They have now come before You to bring Your worship to perfection!"

tāstāṁ ruṣā pāmari kāraya tvaṁ
dhṛṣṭe'munā svapriya devareṇa
sva mūrti pūjām iti bhartsayantīḥ
paśyann asāv arcitum utsasarpa (99)
tadāgati saśaṅkās tāḥ sāvadhānāḥ svarakṣaṇe; paśyantyo
yāntam anyāṁ taṁ dadṛśuḥ svasvasannidhau (100

Hearing this, all these *sakhī*s furiously rebuked Kundalatā, saying: "You shameless sinner! Go and do this worship with your own cousin-in-law and use your own body (deity)!" Seeing this, Kṛṣṇa enthusiastically came before them. Seeing Kṛṣṇa coming, all the *sakhī*s became scared and eager to protect themselves. Each of them saw Him going towards the other girls and towards themselves as well! (99-100)

yāṁ yāṁ pratīyāya sa cañcalākṣīṁ sā
sāpagacchantyamunāvaruddhā
kṛtārddha pūjāpi palāyitālī sāhāyyato'bhūn miṣato haṭhād vā (101)
sakāku vinayāt kāpi sāṭopa tarjjanāt parā; apetānyāṁ
vidhāyānyā saṁvyānatyāgato'parā (102)

In whatever direction Kṛṣṇa looked, the restless-eyed *sakhī*s fled away. He stopped them and, although they were worshiped (enjoyed) only half, they all managed to escape, one with the help of others, some by some trick and others by surprise. Some humbly begged Kṛṣṇa to let go of them, others proudly rebuked Him, forcibly pulling their clothes out of His grip. (101-102)

tāsāṁ mukhaṁ sasmita rodana helaṁ
saṁphulla bhugnāruṇa cañcalākṣam
vīkṣyepsitāṁ prāpa mudāṁ sa citraṁ
vighnāhate karmaṇi yat phalāptiḥ (103)

itas tatas tāṁ prapalāyya rādhām
āsādya durgaṁ paritaḥ sthitānām
tāsāṁ sphurac cañcala dṛk cakoryaḥ
kṛṣṇānanendau tṛṣitā nipetuḥ (104)
āsādya dṛpyad vṛṣabhānujāṁ śriyaṁ tāsāṁ
praphullāni mukhāmbujāni saḥ
samīkṣya dhṛṣṇak madhusūdanas
tadā pipāsayāsīd upasartum udyataḥ (105)
ullaṅghya rādhāṁ sahasotpatiṣṇus
tayā ruṣā huṅkṛtito niruddhaḥ
stabdhaḥ puro'syāḥ sabhiyeva tiṣṭhann
adhyād dṛśaṁ kundalatānane svām (106)

How amazing! Although Kṛṣṇa could not remove the obstacles to His sacrifice (could not enjoy the *gopīs* as they all escaped), He still had His desires fulfilled by seeing the borders of their reddish crooked restless and fully blossoming eyes, that were crying and laughing simultaneously. The *sakhīs* fled in all directions, taking shelter of fort-like Rādhikā. Surrounding Her, they made their Cakorī-bird like eyes feast on Kṛṣṇa's moonlike face, restlessly drinking its nectar. Seeing this, Madhusūdana (the honeybee, or Kṛṣṇa) became thirsty and began to attack them. When Kṛṣṇa broke into the Rādhā-fortress with a sudden jump, Rādhikā angrily shouted and stopped Him. Kṛṣṇa then became stunned and stood before Her as if He was afraid, staring at Kundalatā's face. (103-106)

śrī caitanya padāravinda madhupa śrī rūpa sevāphale
diṣṭe śrī raghunātha dāsa kṛtinā śrī jīva saṅgodgate
kāvye śrī raghunātha bhaṭṭa viraje govinda līlāmṛte
sargo'yaṁ navamaḥ samāptim agaman madhyāhna līlām anu

In the great poem Govinda Līlāmṛta, which is the result of service to Śrī Rūpa Gosvāmī, who is a honeybee at Śrī Caitanya's lotus feet, the encouragement of Śrī Raghunātha Dāsa

Gosvāmī, the association of Śrī Jīva Gosvāmī and the blessing of Śrī Raghunātha Bhaṭṭa Gosvāmī, this was the ninth chapter, dealing with the midday pastimes.

[1] *puṣpeṣu labdhāntarā puṣpeṣu kusumeṣu labdham antaram antaḥ karaṇaṁ yasyāḥ sā tvam api puṣpeṣuḥ kandarpas tatra tad viṣaye tathā* (Vṛndāvana Cakravarti's *ṭīkā*)

[2] *pratikūla pavana rūpa vipakṣa sakhī janaiḥ karaṇais tābhir yuṣmābhir nayunakti anukūla pavana rūpa sva pakṣa sakhī janaiḥ karaṇair yunakti cāpi* (Vṛndāvana Cakravartī).

Chapter Ten:

The Theft of Kṛṣṇa's Flute

atheṅgitajñā kila kundavallī sarveṣṭadānaṅga makha kriyāyām
vighnādviṣīdantam ivābhyupetya svayaṁ
viṣaṇṇeva tadāha kṛṣṇam (1)
paśupatir asi yat te līlayā kāmanāśaḥ kratu
hatir api tasmād devatā karmanāśe
katham iha phala labdhis tat tyajāśvanya dharmaṁ praṇaya
paravaśa tvaṁ svīya dharmaṁ vidhehi (2)

Seeing Kṛṣṇa sad because of the obstacles arising in His performance of the sacrifice of Cupid, that was to fulfill all of His desires, Kundalatā told Him with a wink: "You are Paśupati (a cowherd boy, or Śiva), who vanquished Cupid just for fun! If this sacrifice fails, the demigods' duties will perish and so will Your pious merit! O You who are subdued by love (of the *gopīs,* as Śiva is subdued by Devī's love)! Give up all other duties and return to Your own occupation!"

āṁ sarva śaṅkaratayā śivamūrtitaś ca prāñco'pi
māṁ kila maheśvaram āmananti
sva preyasīṁ prati nijāṅga samarpaṇākhyaṁ tat tasya
dharmam api nityam ahaṁ karomi (3)
kintu sva vāma vapuraṅgam anena dattaṁ
pūrvāṅga pūrvam akhilāṅgam ahaṁ dadāmi
yat premavaśya suvidagdha vadānyatābhyaḥ
kīrtis tato'pi vipulā mama lālasīti (4)

Kṛṣṇa said: "Yes, now I remember! The ancient call Me the all-benevolent Śiva; it was He who gave His better half to His dearly beloved (Pārvatī)! I should always follow in His footsteps! Moreover, He gave only the left half of His body to Gaurī, but I will give My whole body. Thus with My cleverness, My generosity and My submission to My devotees' love, I will become even more famous than Mahādeva!" (3-4)

tataḥ svasmācchaṅkamānāṁ sāvadhānam api priyām;
alakṣitam upetyāha krauḍīkartuṁ kṛtodyamaḥ (5)
ehyehi gauri tvam idaṁ śarīraṁ gṛhāṇa me candraka śekharasya
ityālapaṁs tāṁ parirabdhum utkaḥ kṛtāpavānāṁ sa haṭhād dadhāra (6)
sagadgadaṁ bhartsayantī seyaṁ sasmita rodanam; tasmāt
kathañcit viśliṣya serṣaṁ tasthau tadagrataḥ (7)

Hearing this, Śrī Rādhikā became scared and careful. Seeing this, Kṛṣṇa came up to Her in an unseen way and took Her on His lap, eagerly embracing Her, saying: "He Gauri (golden Rādhikā, or Pārvatī), come! Accept My body! I am Candraka Śekhara (Śiva, who wears the crescent moon, or Kṛṣṇa who wears a crown of peacock feathers)!" Then, when Rādhikā ran away He caught Her at once. With faltering voice Rādhikā rebuked Kṛṣṇa, smiling and crying simultaneously. Pulling Her hand from His hand, She stood before Him in jealous anger. (5-7)

mukha parimala lubdhasyālivṛndasya karṇāntikam
anupatataḥ sā jhaṅkṛti trasta cetāḥ
tad anu cakita cañcat dṛṣṭibhaṅgīr dadhānā
svayam apagata dhairyā sasvaje prāṇanātham (8)
tataḥ sakhīnāṁ smita jātalajjā kṛta prayatnāpi tato'pasartum
tenātigāḍhaṁ hasatā gṛhītā vabhau payode sthira cañcaleva (9)

Smelling the fragrance of Rādhikā's lotus-like face humming bees greedily went after it. When they landed on Her ear, Rādhikā became scared. With restless eyes She gave up Her

calmth and took shelter of the embrace of the Lord of Her life (Kṛṣṇa). Kṛṣṇa also held Her tight and on His chest She looked as beautiful as a steady lightning strike in a cloud. When Rādhikā saw Her girlfriends smiling about this She became shy and tried to wrestle Herself loose from Kṛṣṇa's embrace. (8-9)

īrṣā trapā nirvṛti vāmatābhir drāg devatābhir lalanāgrahaiḥ sā
āviṣṭa vāṅmānasa vigrahāsīt sva ceṣṭayā lokayatāṁ sukhāya (10)
sa śapatha nuti nindā tarjanākṣepa dainyaṁ smita
rudita vimiśraṁ śliṣṭam eṣā lapantī
priya dṛḍha bhujabandhaṁ mocayantī karābhyāṁ
bhṛśam atanuta sālīvṛnda kṛṣṇasya tuṣṭim (11)

All the goddesses of emotion, such as *irṣya* (envy) *lajjā* (shame), *harṣa* (joy), and *vāmatā* (aversion) suddenly pervaded Her body, mind and words. Seeing Rādhikā's gestures, everyone became happy. Śrī Rādhikā laughed and cried at the same time, swearing, petitioning and scolding Kṛṣṇa with regret or humility. As She loosened Herself from the bondage of His arms with Her hands She gave great joy to Kṛṣṇa and to Her girlfriends. (10-11)

tayor dṛḍhāliṅganataḥ sutṛptāḥ kampādi
sampan nicitāh samīkṣya
sakhīr mudotphulla mukhīr nikuñje
nāndīmukhīṁ sā vadati sma vṛndā (12)
āścaryaṁ hariṇā rādhā gāḍham āliṅgitā ciram;
tad asaṅgati yuktāpi nirvṛtāsīt sakhītatiḥ (13)
adṛṣṭe darśanotkaṇṭhā dṛṣṭe'smin sparśa lālasā; sparśe'sya
serṣya vāmyaṁ taccitramāsāṁ viceṣṭitam (14)

Seeing that the *sakhī*s were happy to see Rādhikā and Kṛṣṇa tightly embracing Each other, and seeing the opulence of ecstatic symptoms such as shivering on their bodies, and seeing their faces blooming up of joy, Vṛndā-devī told Nāndīmukhī: "How amazing it is that the *sakhī*s are so happy when Rādhikā is

tightly embraced for so long by Hari, while they are not so fortunate! When they do not see Kṛṣṇa, they are anxious to see Him and when they see Him they want to touch Him. Then, when Kṛṣṇa touches them, they show unwillingness and malice. Their activities are truly amazing!" (12-14)

nāndīmukhī tām avadat vaneśvarīṁ
lokottarāṇāṁ vrajasubhruvāṁ sadā
kṛṣṇaika saukhyārtha śarīra cetasāṁ tat tanna
citraṁ kila ceṣṭitaṁ yataḥ (15)
sakhyaḥ śrī rādhikāyā vraja kumuda
vidhor hlādinī nāma śakteḥ
sārāṁśa premavalyāḥ kisalayadala puṣpādi tulyāh svatulyāḥ
siktāyāṁ kṛṣṇa līlāmṛta rasa nicayair ullasantyām amūṣyāṁ
jātollāsāḥ svasekācchata guṇam
adhikaṁ santi yat tan na citram (16)

Nāndīmukhī told Vṛndā: "The fair-browed girls of Vraja are not so astonishing! They are transcendental; their minds and bodies are made for Kṛṣṇa's pleasure only! These girlfriends, that are equal to Śrī Rādhikā, are the pleasure potency (*hlādini śakti*) of Śrī Kṛṣṇa, who is like the moon for the lily-like *gopīs*. The essence of this potency is *prema*, love of God, which is comparible to a vine. This love is personified by Śrī Rādhā and they are the sprouts, leaves and flowers of this vine. When this love-vine is sprinkled by the nectar of Kṛṣṇa's pastimes, they become a hundred times happier than if they would be sprinkled themselves! This is not so astonishing!" (15-16)

vibhur ati sukharūpaḥ svaprakāśo'pi bhāvaḥ
kṣaṇam api na hi rādhākṛṣṇayor yā ṛte svāḥ
pravahati rasapuṣṭiṁ cid vibhūtīr iveśaḥ śrayati
na padamāsāṁ kaḥ sakhīnāṁ rasajñaḥ (17)

"Just as the all-pervading Lord cannot be satisfied without His blissful *cit*-potency, so Rādhā and Kṛṣṇa's great, self-

manifest and blissful love cannot be nourished without Their girl-friends. Which man of taste will not take shelter of these ladyfriends?" (17)

rādhā kāñcanavallī phullā kṛṣṇas tu phulla tāpiñchaḥ
anayoḥ saṅgama lakṣmīḥ sukhayati nahi kaṁ sacetanaṁ lokam (18)

"Rādhā is a blooming golden vine and Kṛṣṇa a blooming Tamāla-tree. Which conscious being will not be happy to see Their beautiful meeting?" (18)

āsāṁ viśuddha praṇayārdra cetasāṁ tātparyam
asyaiva sukhena cātmanaḥ
vāmyaṁ hi kāntasya sukhāya subhruvām atas
tad unmīlati tasya saṅgame (19)

"The fair-browed girls of Vraja have such affectionate and pure loving hearts that they are only interested in giving pleasure to Kṛṣṇa. If they show opposition towards Him when they unite with Him, that is also for His pleasure!" (19)

athepsitaitad dṛḍha bāhuvakṣaḥ sparśotthitānandabharāpi rādhā
vāmyottha vaimatyam ivācarantī sā bhartsayantī lalitām avādīt (20)
sa kuṣrti hari dūtyā kundavallyā milantī kapaṭini
lalite tvaṁ mām ihānīya dhṛṣṭe
śaṭhakula guru haste netrabhaṅgyā nidhāya kalayasi khalab-
hartur dhārṣṭya nṛtyaṁ taṭasthā (21)
prakharā yadabhūr mṛdvī mṛdunāliṅgitāmunā; na taccitraṁ
yad āsīd vāṁ guṇayoḥ parivartanam (22)

Rādhikā bcame overwhelmed with joy when She was touched by Kṛṣṇa's hard chest and arms as She desired, but, feigning unwillingness, She admonished Lalitā, saying: "O shameless, deceitful Lalite! You intrigued with Hari's messenger Kundavallī to bring Me here and place Me in the hands of this

family-*guru* of deceit with a wink of your eyes, and now you are callous when you see the shameless dancing of this cheater! Although your mood is sharp, you have now become mild. This is not so astonishing, since you exchanged your sharp nature for Kṛṣṇa's mild nature (during your mutual embrace)!" (20-22)

ruṣṭeva tuṣṭā lalitāmunā vyadhāt samvādam
udyat smita garbha tarjanam
satīvrata dhvaṁsana dhṛṣṭa bhūpate
vidhātum ārabdham idaṁ nu kiṁ tvayā (23)

Then Lalitā, who was inwardly happy with Kṛṣṇa's touch, pretended to be angry and proudly rebuked Kṛṣṇa, saying: "O king of bold destroyers of the housewives' chastity! What are You doing?"

svasakhīṁ pṛccha lalite kim iyaṁ kartum udyatā
balāt svāṅgena saṁveṣṭya mad aṅgaṁ yātmasād vyadhāt (24)

Kṛṣṇa said: "Lalite! Ask Your friend Rādhikā what She began to do! She forcibly embraced Me to make Me Hers!" (24)

punnāgaṁ tvāṁ mādhavīyaṁ svayaṁ
yat phullā svāṅgair veṣṭate yuktam etat
tvaṁ yattāṁ tair veṣṭase tanna yuktaṁ
vallyā vṛkṣo veṣṭyate nāmunāsau (25)
mayāpyasyai dattam aṅgam anayāpyātmasāt kṛtam;
kā te hāniḥ punar naitad ādātuṁ śakyate mayā (26)

Lalitā said: "Kṛṣṇa! It is normal for a golden Mādhavī-vine (like Rādhikā) to embrace a Punnāga-tree (like Yourself), but I have never seen a Punnāga-tree entwining a Mālatī-vine! A vine can embrace a tree, but not the other way around!" (25) Kṛṣṇa said: "I have given My body to Rādhā and She accepted it. What is the harm for you? I cannot take a gift like that back!" (26)

iyaṁ krūrā śūrā jayati lalitā krodhabalitā yaśaḥ śvetām etāṁ
visṛja śaṭha tāṁ svāñca śaṭhatām
nijābhidhyāmiddhāmalipaka susiddhāṁ svapurataḥ
prajāvatyāṁ satyāṁ tvayi ca ratimatyāṁ viracaya (27)
lalitāyāḥ puro rādhāṁ vāto'pi spraṣṭum akṣamaḥ; tat tyajāmuṁ
naced asmāddhāṭi śāṭīṁ nicolaya (28)

Lalitā angrily said: "O crook! Give up Your deceitful behaviour! I am Lalitā, who is known for Her heroism and Her cruelty! Leave this pure and famous girl, if You want to keep Your reputation! O best of bees! If You have any such desire, then go to Your niece Kundalatā, who is very eager for this! In front of Lalitā even the wind cannot touch Rādhā! If You don't leave Her, You must tolerate my attack!" (27-28)

ityālapantyāṁ tvaritaṁ ruṣāsyām agre
saratyāṁ sasakhī kulāyām
kampāśru romāñca mukhaiśca bhāvair
ānandajaiḥ so'pyabhavad vihastaḥ (29)
kāntāṅga saṅgaja sukhena vimohite'smin
bhīto'yam ityavagate lalitā bhiyānyaiḥ
ādāya kampita karān muralīṁ skhalantīṁ
sā nirgatā jhaṭiti viślatha bāhu bandhāt (30)
nirgatya tasyāṁ sva paṭāñcalena
saṅgopayantyāṁ muralīṁ prayatnāt
āgatya tasyāḥ purato viśākhā kṛṣṇena
saṁlāpam asau vyadhatta (31)
he kṛṣṇa dorbimba vidhuntuda tvaṁ bhrānto
'si yā te prasabhaṁ gṛhītā
candrāvalīyaṁ nahi paśya tārā
rādhābhidhānyo'pi ca tādṛśo'syāḥ (32)

When Kṛṣṇa saw Lalitā's angry face as she came before Him with her girlfriends, He became ecstatic and was overcome with ecstatic symptoms like goosepimples, shiverings and tears.

Kṛṣṇa was enchanted by the touch of His lover and out of ecstasy His flute fell from His shivering hand, but He did not notice it. Everyone thought He dropped it out of fear of Lalitā. Meanwhile Rādhikā escaped from the bondage of His arms and caught the falling flute in Her hand. Rādhā carefully hid that flute in Her veil. Then Viśākhā told Kṛṣṇa: "O Kṛṣṇa! Your hands covered the Rādhā-star like the lunar eclipse! This was a mistake, because She is not a moon like Candrāvalī (Rādhikā's rival, or a series of moons)! Just look at Your mistake!" (29-32)

asyādvaitā viśākhāham anurādhā tviyaṁ parā;
iyaṁ jyeṣṭhā dhaniṣṭheyaṁ citreyaṁ bharaṇī tviyam (33)
anyā vā kati me gaṇyā yā caikāstīndulekhikā;
sāpi tvad grahaṇāyogyā tattvaṁ candrāvalīṁ vraja (34)

Indicating the different stars in the sky, after which most of the *gopīs* are named, Viśākhā said: "I am Viśākhā (non-different from Rādhā), also known as Tārā (star), Lalitā is Anurādhā (a star that follows the Rādhā-star), Dhaniṣṭhā is Jyeṣṭhā, and Citrā is Bharaṇī. And there are so many other stars (or girls) like Indulekhā, but she is not fit for enjoyment, being a mere moonbeam (Indulekhā means moonbeam), so go to Candrāvalī (many full moons)!" (33-34)

viśākhe sarva sukhadā satyaṁ tvaṁ śāṅkarī tanuḥ; vāg
vajrabhīṣaṇā mūrtir lalitā śātamanyadhī (35)
asau viśākhe sulabhāṁ vihāya candrāvalīṁ
tāṁ bahudhopabhūktām
sudurlabhāṁ vāñchati bhānavīyāṁ śriyaṁ
rasāsvāda viśeṣa lipsuḥ (36)
bhogaḥ krameṇa tārāsu sadā rāhor virājate; kautukād ind-
ulekhām apyapūrvāṁ sa jighṛkṣati (37)
ityālapan śrī harir indulekhām āliṅgituṁ tat savidhaṁ jagāma
dṛṣṭvāntike taṁ cakitāpayantī sāpyuccalad
bhrūḥ smita pūrvam āha (38)

dhṛṣṭāpagaccha he rāho na te yogyendulekhikā; pūrṇāṁ
candrāvalīṁ yāhi bhuṅksva tārāḥ krameṇa vā (39)

Kṛṣṇa replied: "Viśākhe! You are truly Śaṅkarī, the bestower of bliss, and Lalitā's terrifying thunderbolt-like words make here a real Indra! O Viśākhe! I left Candrāvalī after enjoying her many times! Now I want to taste the nectar of the goddess Bhānavī (Rādhā), who is very rarely attained! The eclipse gradually enjoyed all the stars and eagerly desired to enjoy the unrivalled Indulekhā-moonbeam!" (35-37) Saying this, Hari went to Indulekhā to embrace her. Seeing Him coming, Indulekhā became afraid and backed away. She smiled and frowned her eyebrows, saying: "O impudent Rāho (eclipse)! Indulekhā is not enjoyable for You! Go and enjoy Candrāvalī, who is a full moon, or enjoy all the stars gradually!" (38-39)

tenālakṣitam āgatya gṛhītā lalitābravīt; anurādhā
na te labhyā viśākhā bhogam antarā (40)
spṛṣṭā viśākhāpyatha sābravīt taṁ
rādhopabhogād bhavatā viśākhā
bhuktaiva tat kiṁ punar eṣi dhṛṣṭa
jyeṣṭhāṁ vihāya krama labhya bhogām (41)
jyeṣṭhāpyalakṣitaṁ spṛṣṭvā mliṣṭaṁ ruṣṭā tam abravīt;
citrābhogaṁ vinā dhṛṣṭa kliṣṭo'nyāsāṁ tavākramaḥ
sahasā vidhṛtā citrā tamāhāpaihi lampaṭa;
grahāṇāṁ kramatobhogas tārāsūtkramato na hi (43)
tuṅgavidyābravīc citre rāhor nātra vyatikramaḥ;
vakrāti cāragatyāpi grahāṇāṁ kvacid ākramaḥ (44)
sāpyāha tuṅgavidye tvaṁ tulārāśis tato'munā;
ākrāntāyāṁ tu citrāyāṁ pīḍitāśu bhaviṣyasi (45)
tuṅgavidyāha taṁ spṛṣṭvā dhṛṣṭa kiṁ raṅgadevikām;
ādau pīḍyāṁ tulārāśiṁ hitvā māṁ tvaṁ jighṛkṣasi (46
sāpi spṛṣṭāha taṁ rāho tvaṁ kanyā rāśi bhogakṛt;
pūrṇadṛṣṭāṁ mīnarāśiṁ campavallīṁ prapīḍaya (47)
sāpyāśu vidhṛtāpyāha dhūrtenāṁ kumbharāśikām;

sudevīṁ tvaritaṁ yāhi yatas te vyutkramā gatiḥ (48)
spṛṣṭā sudevī taṁ prāha madhusūdana te spṛhām;
sarvāṁ kāñcanvallīyaṁ praphullā pūrayiṣyati (49)
sā gṛhītāvadat kṛṣṇa cakorātra kim āgataḥ;
sphuraccandramukhīm āsāṁ svatṛṣṇā śāṇtaye vraja (50)

So Hari approached Lalitā in an unseen way and grabbed her. Lalitā said: "Anurādhā (me) is not attainable for You! Go and enjoy Viśākhā first!" (40) When Kṛṣṇa touched Viśākhā, she told Him: "Why are You touching me again after having enjoyed Rādhā? Don't You know that She and I are One? In Your gradual course You should now enjoy Jyeṣṭhā!" (41) When Kṛṣṇa touched Jyeṣṭhā (Dhaniṣṭhā) in an unseen way, she became both happy and angry, and said: "O shameless one! Without enjoying Citrā You will only suffer in Your gradual enjoyment of the others!" (42) Then when Kṛṣṇa suddenly grabbed Citrā, she told Him: "Go away, You pervert! Don't deviate from Your course! Enjoy all the stars in the proper course!" (43) Hearing this, Tuṅgavidyā said: "Citre! Sometimes Rāhu's course is a little curved and he attacks planets by surprise!" (44) Citrā said: "Tuṅgavidye! You are a Libra! Soon after attacking Citrā, Rāhu will come and attack you!" (45) When Kṛṣṇa touched her, Tuṅgavidyā said: "O villain! Why do You want to hurt me without having attacked Raṅgadevī, who is a Libra, first? Leave me alone and grab her!" (46) Raṅgadevī, upon being touched, said: "O Rāho! You are enjoying a Virgo, now attack the Pisces Campakavalli!" (47) Campakalatā, when being caught, quickly said: "O hood! Swiftly go to Sudevī, who is an Aquarius! You're straying from Your course!" (48) When Sudevī was touched she said: "O Madhusūdana (a bee or Kṛṣṇa)! The blooming golden vine Kāñcanavallī will fulfill all of Your desires!" (49) Kāñcanavallī, on being caught, said: "O Kṛṣṇa! Why does a Cakora-bird like You come here (to a golden vine)? Go and quench Your thirst on Candramukhī (moonfaced Rādhā. A Cakora-bird lives only on moonlight)!" (50)

alakṣitaṁ sāpyamunā gṛhītā cucumbiṣuṁ taṁ vimukhī jagāda
tyajyānyajāyāṁ śaṭha vaṁśikāṁ
tāṁ nija priyāṁ cumba cucumbiṣā cet (51)

When Kṛṣṇa thus came up to Candramukhī Rādhā in an unseen way to kiss Her, She turned her head away and said: "O cheater! Why don't You leave other men's wives and kiss Your own wife the flute if You want to kiss someone?" (51)

sa cirāt svakarād apyacyutāṁ muralīṁ tām avadhārya tad girā
kva gateti vilakṣitaḥ kṣaṇaṁ svadṛśaṁ kundalatānane nyadhāt (52)
sāpi taṁ calad dṛgbhaṅgyā rādhikāṁ tāmadarśayat; tad
vijñāya tayā vaṁśī tulasyāṁ guptam arpitā (53)
sā tāṁ prayatnāt pihitāṁ vidhāya sthitā viśākhā lalitādi paścāt
kṛṣṇo'pi rādhāṁ samupetya tāvad didhīrṣu enām idam ālalāpa (54)
mano viśuddhaṁ calam apyadṛśyaṁ kaṭākṣa kāmāṅkuśa śṛṅga viddham
vidhāya pāṭaccari me harantyā na dṛśya vaṁśī hṛtir adbhutā te (55)
badhnāmi bāhupāśais tvāṁ luṇṭhāmyāṁśuka bhūṣaṇam;
nayāmi kuñjakārāyāṁ smarabhūpe'rpayāmi ca (56)

Hearing this, Kṛṣṇa remembered His flute, that had fallen from His hand long ago. For a moment He was astonished and then He looked at Kundalatā, who hinted to Him that Rādhikā had taken it. Rādhikā saw her hint and secretly handed the flute to Tulasī. (52-53) Tulasī carefully hid herself behind Lalitā and Viśākhā, keeping the flute on her. Meanwhile Kṛṣṇa went up to Rādhikā and, wanting to grab Her, told Her in false anger: "You thief! My mind is free from fleeting restlessness, but You pierced it with Cupid's arrows with Your glances! It is not astonishing that You took away My flute! (54-55) I will bind You with the ropes of My arms, plunder Your clothes and ornaments and take You to the *kuñja*-prison to deliver You to king Cupid there!" (56)

rādhāpyasādhāraṇa bhāva viddhā sāvajñam ālokya hariṁ calantī
vaṁśī vicāracchalato niruddhā nivāritenāpyamunā gṛhītā (57)

haris tvām āha cauri tvaṁ vṛthā kiṁ ceṣṭase tava; tyāgo vaṁśyā na me yāvat tāvad dorbandhanānna saḥ (58)

When Rādhikā heard this, an extraordinary mood arose in Her and She left, ignoring Hari. Kṛṣṇa stopped Her and held Her on the pretext of looking for His flute, saying: "O thief! Why are You vainly trying to escape? Until You give Me My flute back I will not let You go out of My arms!"

mṛṣāruṣārāla calākṣi cillī lataṁ samudyat smita garvitāsyam
hareḥ puras tāvad upetya tūrṇaṁ sāṭopatarjjaṁ lalitāvadat tam (59)
parāṅganā saṅgam apūta mūrte satīvrata dhvaṁsana yāhi yāhi
snātāṁ pavitrāṁ ravipūjanārthaṁ spṛṣṭvā
chaloktyā kuru mā'pavitrām (60)
unmāditaḥ svādharapāyanair yayā tvaṁ dhṛṣṭayāsīḥ sumanaḥ sarovare
vaṁśī tayā te śaṭha śaibyayā hṛtā na manyase cet tulasīha sākṣiṇī (61)
khalaḥ karoti durvṛttaṁ nūnaṁ phalati sādhuṣu; śaibyayā hriyate vaṁśī sādhvī rādhā tu dūṣyate (62)

Feigning anger, Lalitā moved her bow-like eyebrows and quickly came up to Hari, saying with a proud smile: "O You who are polluted by associating with other men's wives! O destroyer of the housewives' chastity! Go! Go! Don't pollute Rādhā, who is freshly bathed for Her *sūrya pūjā,* by touching Her! O villain! You are intoxicated by drinking the nectar of Śaibyā's lips, so go to her at Kusuma Sarovara! O crook! It was she who took Your flute—if You don't believe it, then go and ask Tulasī! The wicked are cheating, but the righteous have to suffer for it! Though Śaibyā took Your flute, You are blaming Rādhikā for this!" (59-62)

tayā dṛśaḥ preraṇayā nidiṣṭāṁ kṛṣṇe yiyāsau tulasīm abhīṣṭām
rādhāpayātā dayitoparodhāt saudhākarī mūrtir ivāmbuvāhāt (63)

Then Lalitā hinted to Kṛṣṇa with her eyes: "Tulasī has the flute that You want!" Then, when Kṛṣṇa wanted to approach

Tulasī to get it, Rādhā escaped from His embrace, like a lightning-strike leaving a cloud. (63)

sāpīṅgitajñā laghu rūpamañjarī kare'rpayitvā muralīm atarkitam
tato'pasartuṁ vihitodyamāmunā balād gṛhītotpulakāsa kampitā (64)
nidhāya kubjīkṛta pāṇiśākhā nijānane sābruvatāti dīnā
hā hā kṛpālo tyaja mām ayogyāṁ nirmañchanaṁ
yāmi tavāsmi dāsī (65)
vaṁśī na mayyasti yad artham āgrahaḥ
śaibyā kare sādya mayaiva lokitā
ityālapantī caladṛṣṭi saṁjñayā sāsūyat taṁ prati rūpamañjarīm (66)

With a light hint Tulasī winked at Rūpa Mañjarī and placed the Muralī in her hand. Tulasī wanted to run away, but Kṛṣṇa caught her by force, making her shiver and horripilate of ecstasy. Tulasī bent her fingers and placed them on her face, piteously crying: "O merciful One! Alas! Alas! Leave this unworthy maidservant of Yours, I beg You! I don't have the flute You're after! I saw it in Śaibyā's hands today!" As Tulasī said this, her eyes hinted to Rūpa Mañjarī.

yāvad vihāya tulasīṁ madhusūdano'sau tāṁ
mañjarīṁ vidita veṇu maranda gandhām
āyāti tāvad iyam iṅgita paṇḍitāśu vaṁśīṁ
nidhāya lalitām anu sādhu tasthau (67)

Madhusūdana then left Tulasī and went to Rūpa Mañjarī, looking for His flute, after smelling its honey (like a *madhusūdana*-bee). Rūpa Mañjarī cleverly hinted to Lalitā to quickly take the flute over and Lalitā took it, standing there just like a saint.

kṛṣṇo'pi tāṁ tūrṇam alakṣitāgatiḥ sva
bāhupāśena nibaddhya satvaraḥ
vaṁśīṁ vicinvan kuca paṭṭikāntare

tām āha sā taskari te kva gopitā (68)
sāpyabravīt taṁ vinivārayantī labdhaiva
cauryāṁ mayi sādya vaṁśī
diṣṭyā bhavān pūrṇa manoratho
'bhūd gatvānayaivāhvaya gopanārīḥ (69)
nijābhimarśena parāṅganātateḥ
satīvrataḥ dūṣayituṁ tvam utsukaḥ
svayaṁ vinihnutya kuto'pi vaṁśikāṁ
tan mārgaṇa vyājam upāśrito'dhunā (70)

In an unseen way Kṛṣṇa quickly went up to Rūpa Mañjarī and bound her in His rope-like arm. Looking for His flute in her blouse, he said: "O thief, where did you hide My flute?" Rūpa Mañjarī stopped Kṛṣṇa and told Him: "Am I a thief? Well, did You find Your flute on me? Anyway, You're lucky to have Your desires fulfilled by sticking Your hand in my blouse! Now go and call all the cowherd wives with Your flute! You are so eager to pollute all the chaste housewives by embracing them—You just hid the flute Yourself to find an excuse to look for it on their bodies!" (68-70)

tato dṛśāsmai lalitāṁ pradarśya sā tad
bāhubandhācchitilād vinirgatā
kṛṣṇo'pi sa svāgati śaṅkayā rahas tāṁ
kundavallyarpita vaṁśikāṁ yayau (71)
upāgataṁ taṁ lalitāha kopanā huṁ
dūratas tiṣṭha kim artham āgataḥ
vaṁśī yadīyaṁ mayi naiva vidyate
dhārṣṭyena cet tat phalam āśvavāpsyasi (72)

Then Rūpa Mañjarī hinted to Kṛṣṇa with her glance that Lalitā had the flute. When Kṛṣṇa then went to Lalitā, Rūpa Mañjarī escaped from His embrace and Lalitā, seeing Kṛṣṇa approaching, fearfully gave the flute to Kundavallī. Seeing Kṛṣṇa coming, Lalitā angrily told Him: 'Hey, stay away! Why have You

come? If the flute is not on me, You will soon reap the fruit of Your impudence!"

cintāmaṇīnāṁ cayam antike sthitaṁ padāpi
ye nābhimṛśanty avajñayā
rādhā sakhībhis tava vaṁśa nālikā kim
arthamābhir bata sā hṛtā śaṭha (73)
sacchidrayā nīrasayā kaṭhorayā yayāniśaṁ
vyākulitaṁ jagat trayam
sa svāmino yan muralī karād gatā vṛttaṁ
bahūnāṁ tad idam sumaṅgalam (74)
sva sthāna sandānita nīvi kuntalāḥ
kurvantu karmāṇi sukhaṁ gṛhe'balāḥ
svairaṁ hariṇyo'pi carantu sapriyāḥ
sarantu tūrṇaṁ saritaḥ sarit patim (75)
śītārta nagnāmbu nimagna kanyakā
gaṇasya vāsāṁsi hṛtāni yat tvayā
tenācirāt te muralī karād gatā prāpnoti
duḥkaṁ para duḥkado hi yaḥ (76)
hasta mātrāyatā śuṣkā sarandhrā vaṁśakāṣṭhikā; hā hanta
gokuleśasya sarvasvaṁ kena vā hṛtam (77)

"O cheater! Why should Rādhā's girlfriends, who do not care to tread carelessly on Cintāmaṇī-gems with their feet even, steal this bamboo-flute of Yours?" (73) "The sound of this dry wooden flute, which is full of holes (or faults) agitates all the three worlds! You became the husband of this Muralī, so it is very auspicious that it fell from Your hands!" (74) "Now the housewives can keep their underwear and braids tied and happily do their household work. The does can freely graze with their husbands and the rivers can peacefully stream towards the ocean!" (75) "Your Muralī fell from Your hand and was lost for You as a result of the suffering You caused to the naked maidens who were suffering from the cold when You stole their clothes. Whoever causes suffering to others must suffer himself!" (76) "This flute

is just a dry bamboo reed, one hand long and full of holes! Alas! Who has stolen the all-in-all of the king of Gokula?"

vyājād viṣaṇṇam iva taṁ prasamīkṣya kṛṣṇaṁ
sāvajña hāsa lalitā vacanāvaruddham
śrī rādhikām anunidhāya raho'sya vaṁśīṁ sākūtam
abruvata kundalatābhyupetya (78)
sacchidraika varāṭikārddham api yan mūlyaṁ na sā jarjarā
yātā maskara parvikā tava karād yātvastu te maṅgalam
kā vā hānir iyaṁ viṣīdasi kathaṁ putro'si gopeśitus
tvām etā vihasanti hanta muditāḥ śrutvā mriye'haṁ hriyā (79)

Kundalatā, seeing Kṛṣṇa pretending to be sad after hearing Lalitā's joking sarcastic words, secretly gave to flute to Śrī Rādhikā and went up to Kṛṣṇa, slyly saying to Rādhā: "Alas! Who has stolen Kṛṣṇa's flute?" Then she told Kṛṣṇa: "O Kṛṣṇa, what can I say? What is the loss to You when an old piece of bamboo, worth less than half a dime, and which is full of holes, falls from Your hand? Let it fall! It's good! Why are You sad? You are the son of the cowherd king! Alas! All the cowherd girls are joking about You! I would die of embarrassment!"

so'pyāha tāṁ kundalate'nabhijñā vaṁśī
guṇānāṁ yad idaṁ bravīṣi
citraṁ na tad yat svaguṇaḥ prakāśyate
yathānayāsu tvayi na kvacit tathā (80)
yā yā yadecchā mama jāyate'ntar
mayāpyasādhyā kila helayāsau
tadaiva tāṁ tāṁ kurute susiddhāṁ
nārāyaṇasyeva cid ākhya śaktiḥ (81)
sarva śaktiyutā seyaṁ mama sarvārtha sādhikā; alaukikīṁ
śaktim asyā vidanti rādhikādayaḥ (82)

Kṛṣṇa said: "Kundalate! You don't know the glories of My flute, that is why you speak like that! That is not so astonish-

ing, because My flute never reveals its qualities (as an erotic enchanter) to you as it does to the other girls (because you are my relative)! Whatever I wish, which is otherwise impossible to get, My flute callously gives Me, just as the *cit*-potency fulfills all of Lord Nārāyaṇa's wishes! This flute of Mine is endowed with all potencies to fulfil any wish! Śrī Rādhikā and Her friends are aware of its extraordinary capacity!"

lalitāha kathaṁ vaṁśīṁ na vidmaḥ kuṭṭanī nṛpām; imāṁ tan
nīti kuśalāṁ ṣiḍgasya tava ballabhām (83)
sudhāpari nārī hṛdaya kari vārīyam aniśaṁ jagad
yoṣādosāmala sukṛtamoṣāti nipuṇā
ramā gaurī saurīmukha yuvati caurī trijagati prasiddhā siddhā
te'dbhuta guṇa samṛddhā muralikā (84)

Lalitā said: "Your flute is Your lover and she is a very expert panderer. We know her very well. Your flute binds the elephant-like hearts of the virtuous nectarean *gopīs*, stealing the mass of their pure, flawless pious merit. What to speak of other girls, even Ramā (Lakṣmī), Gaurī (Pārvatī), Saurī (Saṁjñā, the wife of the sun) and all other girls in the three worlds are enchanted by it. O Kṛṣṇa! The qualities of Your famous, perfect Muralī are wonderful!" (84)

avadad atha sa lalitā khalu caṇḍī kuṭila
vacana dṛḍha kaṇtaka durgā
apaharati ca muralīṁ mama śāṭhyād uta
parivadati ca tām uta māṁ ca (85)
ityābhāṣya harau tasyāḥ saṁvyānāntaṁ jighṛkṣati;
sāpasṛtyābravīd bhugna bhrūlataṁ sasmitānanam (86)
saivāsmi lalitā kṛṣṇa bahudhā kalitā tvayā; calitā balitālībhiḥ
śaṭhatā phalitā na te (87)

Kṛṣṇa said: "Lalitā is very harsh and she is a very thorny fortress of crooked words! She secretly stole My flute and still

she rebukes both Me and the flute!" Saying this, Kṛṣṇa wanted to grab the end of Lalitā's veil, but Lalitā took some distance and said with frowned eyebrows and a smiling face: "O Kṛṣṇa! I am that Lalitā! You know me very well in many ways! I'm leaving now with my friends! Your tricks won't work with me!" (85-87)

ityudīrya lalitām apayāntīṁ tāṁ nigṛhya vasane sa jagāda
vaṁśikā vitaraṇaṁ na vinā te yānam adya sulabhaṁ sva gṛhāya (88)
tvayā cenna hṛtā vaṁśī kathaṁ bhītyā palāyyate; śodhayitvā
nijāṅganāni yatheṣṭaṁ gaccha tiṣṭha vā (89)

Saying this, Lalitā left, but Kṛṣṇa caught her cloth and said: "You won't be able to go home that easily without first giving Me My flute! O Lalite! If you did not steal My flute, then why do you run away so fearfully? After showing Me that you don't have it on your body you can either go or stay!"

tataḥ sāṁśukam ākṛṣya vakra dṛṣṭyāha vīkṣya tam; aṅgāni sva
prajāvatyāḥ kāma matta vicāraya (90)
vaṁśyasmābhir naiva nītā na dṛṣṭā nojjhas
yaugryāc cet tathāpi tvam asmān
dāsye mūlyaṁ kundavallī pradiṣṭaṁ taccen
neṣṭaṁ tat sadṛkṣāṁ tato'nyām (91)
mallī bhṛṅgyau śrī pulindātmaje naḥ
sakhyau śailendrālaye mad girā te
dāsyete te jarjarāṁ chidramuktām
ānīyaikāṁ parvikāṁ kīcakasya (92)

Lalitā pulled her cloth out of Kṛṣṇa's grip and looked at Him in a crooked way, saying: "You are maddened by lust! Go and search the body of Your niece! We did not take Your flute, nor did we see it anywhere, but if You still will not leave us alone, then You can tell us Your price and we will pay You through Kundavallī! And if that is not enough for You, then we will cut another bamboo-flute for You! We have two friends from the

Pulinda-tribe (outcasts), named Mallī and Bhṛṅgī, who live close to Govardhana Hill. If we tell them, they will bring You a new bamboo-flute, without holes or faults!" (90-92)

pulindānāṁ kanyā mayi parama dhanyā rati yuṣas tṛṇāptāsmat
pādāmbuja ghusṛṇa lepa kṣata rujaḥ
girer gunjā dhātūn bhṛśam upaharanti svasahitān madīyās tā
dāsyaḥ katham u tava sakhyaḥ samabhavan

Kṛṣṇa replied: "Those Pulinda-girls are most fortunate, for they are very attracted to Me! They smeared their faces and breasts with the vermilion that My lotus feet printed on the grass to soothe their lusty desires! They also brought Me *guñjā*-beads and mineral pigments from Govardhana Hill. They are My maid-servants—how did they become your friends?" (93)

vaṁśīṁ harasi me māṁ apyavajānāsi yat tataḥ; nibadhya
daṇḍayāmi tvaṁ ko'sau rakṣati rakṣatu (94)

"If You disrespect Me by taking My flute, I will bind you up and punish you, and whoever wants to protect you may try it!"

lalitāṁ pṛṣṭhataḥ kṛtvā viśākhā tat puraḥ sthitā; nīcair
upadiśantīva sasmitaṁ sā tam abravīt (95)
pragatārthānām artho naṣṭoddeśaka sahāyato labhyaḥ; yuktyā
mārgaya tattvaṁ nahyaugreṇa kriyāsiddhiḥ

Then Viśākhā came up before Lalitā and gently told Kṛṣṇa: "O Kṛṣṇa, if someone's belongings are lost, he can find some help in finding it back, so be intelligent and find someone to help you search for it. You won't have success by using crude means." (95-96)

avadaccampakavallī naṣṭodeśyartha lolupaḥ sutarāṁ
vaṁśaika parvikāyai bahudhana hāniḥ katham amunā kriyatāṁ (97)

tuṅgavidyāha mugdhe tvaṁ marmajñā nāsi tacchṛṇu; vaṁśyeva
yasya sarvasvaṁ kiṁ na dadyāt na tatkṛte
caure naṣṭoddeśakasya prasādāt labdhe grāhyaṁ vittam ātmīyam ādau
paścān naṣṭoddeśine'pi pradātuṁ daṇḍyād
asmād bhūri kṛtveti nītiḥ (99)

Campakavallī said: "Anyone who will help Him will ask a lot of money for it! Why would Kṛṣṇa spend so much on a piece of bamboo?" (97) Tuṅgavidyā said: "O foolish Campakalate! You don't understand, listen! This flute is Kṛṣṇa's only wealth! What will He not give to get it back? After He found the thief by the grace of His detective, Kṛṣṇa will take His flute back from that thief and punish her. Then He will reward His detective with wealth that He took from the thief! This is His custom!" (98-99)

viśākhāha vada svāmin yannaṣṭoddeśine tvayā; deyaścaure tu
yo daṇḍas tajjñātvākhyāmi te hitam (100)

Viśākhā said: "O proprietor (Kṛṣṇa)! First tell me how You will punish the thief and how You will reward the detective? I ask You in Your own interest!" (100)

aṅgasraṅ maṇimāle karamarda phalaṁ ca cumbakaṁ ratnam
param api dāsyāmyasmai yo me vaṁśīṁ samuddiśati (101)
hartur harāmyambara ratna bhūṣaṇe tāruṇya
ratnaṁ ca ghaṭa dvaye sthitam
doḥ pāśabandhaṁ smara daṇḍanāya
taṁ nikuñja kārām anuveśayāmi ca (102)

Kṛṣṇa said: "I reward anyone who finds My flute with the flower garland from My body (or: with an embrace), My jewelled necklace (or: My scratches and bites), a Karamardaka-fruit (or: by massaging their breasts) and a Cumbaka-jewel (or: kisses)! And I punish the thief of My flute by binding her in the ropes of My arms and taking her into the prison of the ***nikuñja***, where I

will take the jewels of youth from her two jugs (breasts), dress and jewelled ornaments as an erotic punishment!" (101-102)

sāpyāha yogyam evaitat gopendra tanayasya te; vaṁśīṁ ca
hastagāṁ viddhi yattvaṁ kṛpaṇāyase (103)
vaṁśyuddeśaṁ kundavallyeva sākṣāt
jānātyekāhaṁ ca tasyāḥ saḳāśāt
mayyuddeśaḥ kleśakārī kṛtaḥ syād
dattvotkocam tāṁ tataḥ pṛccha yatnāt (104)

Viśākhā said: "This is proper for the son of the cowherd king to do! The flute will surely return to Your hand when You are not miserly! Only Kundavallī knows where the flute is and I know it from her, but I have not seen it myself, so it is difficult for me to speak about it. But You may ask her to find it and give her some reward!" (103-104)

athāha sā kundalatāṁ prahṛṣṭā diṣṭyāgatas te sakhi lābhadiṣṭaḥ
uddiśya vaṁśīṁ nija devarāya sudurlabhotkocam imaṁ gṛhāṇa (105)

Viśākhā then happily told Kundalatā: "*sakhi*! Your fortune is awaiting! Take this valuable reward and help your cousin to find His flute back!" (105)

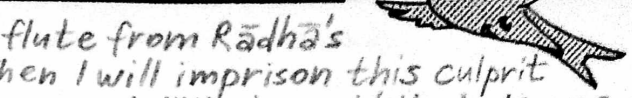
kundavallyā viśākhāyāṁ lagnāyāṁ śravasīśvarī; iṅgitajñā
nyadhad vaṁśī nibhṛtaṁ tulasī kare (106)
sākūtaṁ paśyati tataḥ kundavallyā mukhaṁ harau; sābravīt tāṁ
viśākhe'haṁ na cauraṁ vedmi te śape (107)
jānīyaṁ ced vinodkocam uddiśāmi svayaṁ hitam; devṛsvaṁ
yanmamaiva svaṁ nāhaṁ yūyaṁ yathā parāḥ
vetsi hi cauraṁ tvam iha muralyāḥ svīkuru ratnāni ca diśa tattāṁ
yadyanukūlā tvam iha sakhi syās tarhi ca sā
sva prabhu karagā syāt (109)
gṛhāṇa pūrvam utkocaṁ vaṁśikāṁ vā samuddiśa; vaṁśikotko-
cayor lābhe yuvayoḥ pratibhūr aham (110)

Viśākhā whispered something in Kundalatā's ear while Rādhā secretly gave the flute to Tulasī. Hari eagerly looked at Kundalatā's face, and Kundalatā told Viśākhā: "*sakhi* Viśākhe! I swear you, I don't know who the thief is! I'm not an outsider (to Kṛṣṇa's family) like you all! Whatever belongs to my cousin Kṛṣṇa is also mine! If I knew where the flute was, I would tell Him, even without a reward! O Viśākhe! You surely know who stole the flute! Tell me who has the flute and accept the reward of the jewels! If you help, Muralī will surely return to her master's hand! You can either take your reward first or find the flute first. I will be the referee when Kṛṣṇa gets His flute back and you get your reward!" (106-110)

kṛṣṇo'pi kundalatikā nayaneṅgitajñaḥ svautsukyam
utprakaṭayan nija vaṁśikāptyai
pārśvāgataḥ śita kaṭākṣa śaraiḥ priyāyāḥ stabdho
bhavann anugayā sa tayā vabhāṣe (111)
nija śyāmaraso vaṁśyāṁ yastvayā nyasyate'tra saḥ; viśvaṁ
kṛṣṇarociṁ kurvan bhāti bindutayā sthitaḥ (112)
hṛtvā te rādhayā vaṁśī binducyāvād vaśīkṛtāḥ; binduḥ
svacibuke lagno'pyajñātatvānna gopitaḥ (113)
vaṁśyāmudrāḥ bindum enaṁ tvayādau
diṣṭyā dṛṣṭaṁ svādhareṇāharāśu
paścāj jitvā nyāyatastāṁ gṛhītvā
daṇḍotkocāvapyamūḥ daṇḍayoktau (114)
siddhaiva sā muralikā tava rādhikāyāṁ tāṁ tvaṁ gṛhāṇa na hi
vā mama nātra hāniḥ
utkocam arthayati māṁ tvaritaṁ viśākhāmuṣyai
pratiśruta dhanaṁ vitarāgrato me (115)

verses 111-112: Kṛṣṇa also understood Kundalatā's hint and eagerly came to Rādhikā's side to get His flute back. He was stunned by Rādhikā's sharp, arrow-like glances, however, and Kundalatā told Him from behind: "Kṛṣṇa! That *kṛṣṇa rasa* (bluish nectar, or the flavour of love for Kṛṣṇa) that You fill up Your flute with ~~has~~ and which has made the whole universe blackish, has marked Her with a musk dot!

verses 113-115: She has taken this musk dot from Your flute and placed it on Her chin, but she is so silly that She neglected to hide it. By good fortune You are now able to see this mark on Her chin. At once reclaim it with Your lips! Afterwards You can punish Her for theft, and also reward the finder. Take Your flute from Radha, and give the promised reward to Viśākhā in front of me.



Kṛsna said: "First I will take the sign of My flute from Rādhā's chin, and then I will give reward to Viśākhā. Then I will imprison this culprit Rādhā in the forest bower and punish Her very severely!" Having said that, Kṛsna began

~~inated Her with Your biting~~! Go away, quickly! Don't you fear the demigods and social customs?" to approach His beloved. As He was about to kiss Rādhā's chin, Lalitā placed herself between them. Smiling and pretending to be anger, she said: "She has not done the sun worship, but You want to contaminate Her!

haris tāmāha he rādhe mad dantānāṁ mamāpi na; doṣo'yaṁ
kintu te bindur yad bahiḥ prakaṭaṁ dhṛtaḥ (119
cibukamanu vasannapyeṣa bindur bhayāt te paricita nija
mitraṁ māṁ samīpe samīkṣya
sapadi daśana durge saṁpraviṣṭo'sya saṅgācchaśimukhi daśanā
me daṁśanās te vabhūvuḥ (120)

Hari said: "Hey Rādhe! It's not My fault or because of My teeth! If You show this drop so clearly, then that is Your fault! O moon-faced Girl! Fearing You, this musk drop has entered the fortress of My teeth, although it was nicely situated on Your chin. Having the some colour as Me, it accepted Me as a friend!" (119-120)

tāṁ kundvallyāha sucitra kāvye vyadarśi binducyutake sva śaktiḥ
tvayerṣayā sābhyadhikāmunāpi bindvāgame tatra kavīśvareṇa (121)

Kundalatā told Rādhikā: "Show Your skill in excellent poetry by reciting *bindu-cyuta* poems (*bindu-cyuta* is an *alaṅkāra* in Sanskṛt poetry, in which two identical words are used in one sentence, but one has an *anusvara* and the other not, like *vaśī* (controller) and *vaṁśī* (flute), both relating to the same object, Kṛṣṇa in this case). Out of jealous rivalry Kṛṣṇa, the king of poets, will recite the *bindv-āgama* poetry (meaning: the drop has come. *bindu-cyuta* means: the drop has fallen, viz. the musk drop has fallen from Rādhikā's chin and haṣ come to Kṛṣṇa now)." (121)

vivṛta svaguṇotkarṣe guṇini guṇajñā na doṣam āyānti
prīṇantyasmiṁs tasmāt maṇḍaya maṇimālayā tvam amum (122)

"If a qualified person shows his qualities the knowers of qualities will not find faults in it. They will be satisfied, so adorn Kṛṣṇa with the jewel string of Your bites!"

devara śiśira guṇair yat samprati sakhi kundavalli phullāsi
sva daśana kusumaiḥ pūjaya tad adharam aruṇaṁ tvam evāsya (123)

Rādhikā said: "Hey Kundalate! If you are blooming of affection for your cousin's attributes then offer your own flower-like teeth to His sun-like lips!"

ruṣṭeva kundalatikāvadad acyutaṁ sā seyaṁ
hare'timukharā mukharā sunaptrī
eṣā sadaiva lalitā prakharā tvayā sā labhyā
kathaṁ nu muralī mṛdu bhīruṇātra (124)
etāḥ pragalbhāḥ kuṭilā bahvyas tvaṁ mṛdur ekalaḥ; saṁrakṣya
vastrālaṅkāraṁ tad itaḥ svasakhīn vraja (125)
para puruṣa gṛdhnu cittā dharmādharmaga vicāra rahitāśca
mām api tannija saṅge kṛtārthayitum udyatā etāḥ (126)
yāsāṁ svadharmaniṣṭhānāṁ sādhvīnām amalātmanām; bālena
devareṇāpi sambhāṣaṇam asāmpratam (127)
tā naḥ saṁdūṣayantyetā duruktyā yāmi tad gṛham; dattvā
mocaya māṁ bandhād viśākhāyai pratiśrutam

Feigning anger, Kundalatā told Acyuta: "O Hare! Rādhā, Mukharā's fine grand-daughter, is Herself also *mukharā* (talkative), and this Lalitā here is very harsh, whereas You are very soft and timid. Now will You get Your Muralī back? All these *gopīs* are very bold, numerous and crooked, while You're alone and soft. Save Your dress and ornaments (before they rob them too) and return to Your cowherd boy friends! These *gopīs,* that make no distinction between sin and virtue and that are lusty after paramours, think I'm just like them! Although my cousin is just a boy, girls like us, that are fixed in piety and pure chastity, should not speak with Him! They are slandering us again, I'm going home!

Give Viśākhā the rest of the reward and relieve me from this entanglement!" (124-128)

tato hasannāha hari viśākhām ehyehi ratnāni gṛhāṇa sādhvi
itīrayaṁs tāṁ pariṣaṣvaje'sau sakhyo hasantyaḥ parivabrur enam (129)
tābhis tadāsmin kalahāyamāne kolāhale procchalite ca rādhā
prayatnasanmūkita bhūṣaṇā sā praviśya kuñjāntarabhūn nilīnā (130)

Hari laughed at Viśākhā, saying: "Come, O chaste girl, come! Take the jewels (kisses)!" and embraced her. Then the *sakhī*s also laughed and surrounded them. Then Kṛṣṇa began to quarrel with the *sakhī*s and a great tumult arose. Rādhā took the opportunity to sneak away and hide in a *kuñja*, carefully stifling Her ornaments as She went. (129-130)

tāvat saśaṅkā tulasī tu vaṁśīṁ vṛndānvitaṁ
kuñjam agād gṛhītvā
vṛndāpyupādāya karāt tato'syā nidhāya
vaṁśīṁ hṛdi tām avādīt (131)
vaṁśottaṁsā vaṁśike'si tvam
ekā sad vaṁśānāṁ kṣudra vaṁśodbhavāpi
yā līlānāṁ hetur etādṛśīnām āsīd
rādhā kṛṣṇayor adbhutānām (132)

Meanwhile Tulasī fearfully hid the flute and went to the *kuñja* where Vṛndā was. Vṛndā took the flute from her and kept it at her chest, saying: "O flute! Although you are from the smallest of all good families, your dynasty became glorious, since you caused all these wonderful pastimes of Rādhā and Kṛṣṇa!" (131-132)

tataḥ sakhī hāsa vilolanetrā sagadgadaṁ kṛṣṇa adhikṣipantī
tad bāhu bandhān niviḍāt prayatnāt
nirgatya roṣād avadad viśākhā (133)
na smaḥ svīyās tvat kṛtau vā sahāyā

grāhyaṁ vittaṁ te kathaṁ naḥ parasya
tasmād arthoddeśikāyai nijāyai
dehyetat tvaṁ bhrātṛ patnyai śaṭheśa (134)

Viśākhā's eyes became restless when she heard her friends laughing. With great effort she loosened herself from the tight bondage of Kṛṣṇa's arms and angrily rebuked Him with faltering voice: "O king of cheaters! We are not Your relatives, nor Your helpers! You are an outsider, how are we supposed to accept gifts from You? Give the reward to the detective, Your own niece-in-law Kundalatā!" (133-134)

kundāli tvaṁ kiṁ pragalbhāpi mugdhā jātā
kasmād yat sva devur dhanaṁ svam
hitvā maugdhyād anyadīyaṁ cikīrṣur
mālinyaṁ nas tena kimvā karoṣi (135)

Viśākhā said: "Kundalate! Why have you become bewildered although you are usually so bold? Out of bewilderment You want to give up your cousin's gift and pollute **us** with it!"

tām abravīt kundalatā viśākhe
dadātyasau vo vara sudvijābhyaḥ
dhanaṁ vadānyo nija dharma vṛddhai niṣiddhya
pāpaṁ kim ahaṁ vidadhyām (136)
cet prīti dānam asyedaṁ kiṁ bhītāḥ stha pratigrahāt;
gṛhītvā dviguṇaṁ kṛtvā yūyaṁ vitaratācirāt (137)

Kundalatā said: "Viśākhe! The donor Kṛṣṇa gives charity to the best of *dvijas* (teeth or *brāhmaṇa*-girls)! Why are you angry, and why should I commit the sin of forbidding such virtue? If Kṛṣṇa donates with love, then why should you hesitate to accept it? You should repay Him with the double amount!" (136-137)

citrābravīd dhanam idaṁ nija vetanatvāt svīyaṁ
sakhi tyajasi kiṁ parakīya buddhyā
āḍhyāsyanena na kṛtis tava cet sva sakhyai
svasyāgrataḥ sapadi dāpaya kundavallyai (138)

Citrā said: "Viśākhe! It's your own possession, why do you reject it as if it is someone else's? With this wealth you became aristocratic! If you don't like it, you can give it to Kundavallī!" (138)

punaḥ kaundyabravīc citre svaratnaṁ dīyate'munā; nāṅgīkuru-
ta cet kāsya hānis tat svagṛhe sthitam (139)
kṛṣṇadānaṁ pradānante kṣudrāsvetāsu nocitam; sukalaḥ
sukalāyāṁ tvaṁ rādhāyāṁ tat tad ācara (140)

Kundalatā said: "Citre! Kṛṣṇa gives His own jewels! If you don't accept them, then what should He care? Let His wealth remain in His home! Kṛṣṇa! You should'nt deal with these misers, just exchange gifts with Rādhā!" (139-140)

anviṣya tām atha dṛśā hari apyapaśyan
kutrāpyuvāca lalitāṁ kva nu gopitāsau
caurī tvayā kuṭilayā svasakhī puro me
ānīyatām itarathā tvam ihāsi daṇḍyā (141)

Hearing this, Hari began to search for Rādhā, and when He could not find Her, He asked Lalitā: "Where is She hidden? The thief is taken away by a crook like you! If you don't bring Her before Me, I will give you a just punishment!" (141)

sāpyāha pratibhūr nāhaṁ kā jānāti kva sā gatā; kuru rājyaṁ
tayātra tvaṁ yogyayā yāmyahaṁ gṛham (142)

Lalitā said: "I'm not a witness to that! Who knows where She went? You can play kings and queens with Rādhā, I'm going home!" (142)

ekābravīt sā svagṛhaṁ prayātā parābravīt sūrya samarcanāyai
anyā'bravīn mānasa jāhnavīṁ te spṛṣṭā'pavitrā punar āplavāya (143)
ityālībhiḥ pralabdho'sau paśyan kundalatānanam; tayā dṛśā
nikuñjāya preritas taṁ praviṣṭavān (144)
tasmin praviṣte'tha nikuñja gahvaraṁ
caturṣu sakhyo'tha sakundavallikāḥ
baddha latāpāśacayai kabāṭikā dvāreṣu
kuñjāṅgana eva tāḥ sthitāḥ (145)

One *sakhī* said: "Rādhā has gone home!", another one said: "She's gone to worship the sungod!", and another one said: "She has gone to Mānasa Gaṅgā to bathe again after You touched Her!" (143) When the *sakhīs* said that, Kṛṣṇa looked at Kundalatā's face, and Kundalatā blinked with her eyes towards a *nikuñja* indicating that He should enter it. After Kṛṣṇa entered that *nikuñja*, Kundalatā and her friends closed all its four gates with vine-string doors, remaining outside themselves. (144-145)

kāntaṁ vīkṣyāntikāyāntaṁ sāpasarturṁ kṛtodyamā; alabdha
nirgamā dvārṣu talpaṁ nītāmunā balāt (146)

Rādhā tried to flee when She saw Her lover approaching, but She was unable to reach the doors of the *kuñja* and Kṛṣṇa took Her to the bed by force. (146)

smaradāva pratapto'sau rādhāṁ surataraṅgiṇīm; raho labdhvā
yathāvāñchaṁ reme kṛṣṇa mataṅgajaḥ (147)

Kṛṣṇa was like an elephant afflicted by the forest-fire of lust, finally attaining the cooling Gaṅgā-river named Rādhā, and privately enjoyed Her as He wished. (The word *surataraṅgiṇī* may mean the Gaṅgā, *sura* meaning 'gods' and *taraṅgiṇī* 'river', or: a lady (*raṅgiṇī*) enjoying sex (*surata*).

nīvī kañcuka mukti rodha vicalad dorutsvanat kaṅkaṇā
vaṁśīṁ me dada dehyalaṁ mama mamā metyullasad gadgadāḥ

tāruṇyādi dhanātmasātkṛti susaṁrakṣodgata vyagrata
udyad dhārṣṭya bhatāpasārita dhṛti hrī vāmatādyālayaḥ (148)

Rādhikā's ornaments loudly resounded when She stopped Kṛṣṇa with Her arms from opening Her blouse and Her underwear. Kṛṣṇa's voice faltered when He demanded: "Gi-gi-give Me My flute!" Rādhā replied with happy, faltering voice: "No no no!" Kṛṣṇa took the jewels of Rādhā's youth and Rādhā anxiously tried to stop Him. During Their love play the general of Cupid's battle named *dhārṣṭya* (boldness) chased away Rādhā's *sakhīs* patience, shyness and resistance. (148)

āvirbhūta mitho'ti pauruṣa lasad gāḍha prayogotsavāḥ
sītkārāñcita kaṇṭha kūjita sarat pīyūṣa dhārotkarāḥ
anyo'nyāgraha narma pūrvaka kṛtākalpādi śobhā dvayo
rādhā mādhavayor jayanti madhurāḥ kuñje rahaḥ kelayaḥ (149)

When They showed Their mutual vigour in Their beautiful and intense festival of union, a stream of nectar appeared in the form of loving screams like cooing from the throats. The Divine Couple jokingly ornamented Each other with scratches and bites, thus increasing Each other's beauty. Glory to Rādhā and Mādhava's sweet play in the solitary *kuñja*! (149)

śrī caitanya padāravinda madhupa śrī rūpa sevāphale
diṣṭe śrī raghunātha dāsa kṛtinā śrī jīva saṅgodgate
kāvye śrī raghunātha bhaṭṭa viraje govinda līlāmṛte
sargo'gād daśamas tadāli sukhakṛn madhyāhna līlām anu

In the great poem Govinda Līlāmṛta, which is the result of service to Śrī Rūpa Gosvāmī, who is a honeybee at Śrī Caitanya's lotus feet, the encouragement of Śrī Raghunātha Dāsa Gosvāmī, the association of Śrī Jīva Gosvāmī and the blessing of Śrī Raghunātha Bhaṭṭa Gosvāmī, this was the tenth chapter, which deals with the midday-pastimes, that give so much joy to Śrī Rādhikā and Her girlfriends. (150)

Chapter Eleven:

The Sakhīs Glorify Śrī Rādhikā's tip-to-toe beauty

In this eleventh chapter Rādhikā's girlfriends delight Śyāmasundara by describing each of Her limbs to Him with the help of poetic analogies known as *alaṅkāra*, ornaments of poetry.

nāndīmukhīm anusṛtātha sabhāṁ sakhīnām
āgatya tāṁ muralikāṁ hṛdi nihnuvānā
vṛndābravīt kva nu gatau vraja kānaneśau
sakhyo nivedyam iha nāvanayoḥ pade'sti (1)
tā ūcur etau smara sārvabhauma
pārśvaṁ prayātau kalahāyamānau
kiṁ tan nivedyaṁ vadataṁ sugopyaṁ
ced gacchataṁ niṣkuta paṭṭa geham (2)
vṛndāha naitad bhavatīṣu gopyaṁ
rādhā manaḥ prāṇa vapuḥ samāsu
nivedanīyaṁ sacivāsvavaśyaṁ
kintvīśayoḥ sannidhir ājitāsu (3)

Hiding Kṛṣṇa's Muralikā on her heart (within her blouse), Vṛndā came to the assembly of *sakhīs* along with Nāndīmukhī and told them: "O friends! Where have the king and queen of Vṛndāvana (Rādhā and Kṛṣṇa) gone? We have something to submit to Them." (1)

The *sakhīs* said: "They have gone to king Cupid to quarrel with Each other (They went to make love), what do you have to submit to Them? If it is very confidential then go to this *kunja*, They're staying there in a cottage!" (2) Vṛndā said: "Friends! You are all just like Rādhikā's mind, life and body! I have no secrets for you, but I will just go and tell the king and queen!"

krīḍāvasānam avadhārya tataḥ samantād
draṣṭuṁ tayor nidhuvanānta vilāsam utkāḥ
āgatya kuñjam anu mukta kabāṭabandhāś chidreṣu datta
nayanāḥ paritaḥ sthitās tāḥ (4)

Knowing that Rādhā and Kṛṣṇa's love-play was over, the *sakhīs* became eager to see Them. So they opened the door of the *kuṅja* and looked inside everywhere through the slits in the *kunja*-cottage.

āmreḍitaḥ svāṅga vibhūṣaṇāya tat kartuṁ
pravṛtto'pyanayā nivāritaḥ
samucchalad vibhramayā tad apyamuṁ
vibhūṣayannāsa tayā sa bhūṣitaḥ (5)

Although Rādhā had first repeatedly urged Kṛṣṇa to ornament Her after the end of Their love game, now She withheld Him again when He wanted to do this. Kṛṣṇa nevertheless began to ornament Her and was also ornamented by Her in return. (5)

sa puṇḍarīkāccha dale'tha kauṅkuma
draveṇa kāñcit pratilikhya patrikām
dadac chiro veṣṭanake svake priyām
uttiṣṭha yāvo bahir ityabhāṣata (6)

Kṛṣṇa then wrote something on a pure white lotus petal with vermilion, stuck this petal on His turban and told His beloved: "Get up, We're going out!" (6)

sakhī trapākuṇṭhita nirgamecchāṁ
caurīm iva nyāya jitāṁ gṛhītvā
kare balāt phulla vilocano'sau kuñjālayāt prāṅgaṇam āsasāda (7)
saṅkucat phulla nayanau prāṇa preṣṭhau puraḥ sthitau
hṛṣyantyaḥ parivāryālyaḥ sakhīm āhuḥ sasambhramam (8)
muñcantya naḥ kutra yātaṁ bhavatyā
nāsmābhiś cānviṣya labdhvā kuto'pi
dhṛṣṭenāsīt kvāmunā vā prasaṅgo
jātāsmāt te bhāgyato nābhibhūtiḥ (9)

Although Rādhikā was hesitant to appear before Her *sakhīs*, blooming lotus-eyed Kṛṣṇa forcibly took Her out of the *kunja*-cottage into the courtyard as if She was a thief. When narrow-eyed Rādhikā (Her eyes narrow out of bashfulness) and wide-eyed Kṛṣṇa (His eyes wide of bliss) appeared before them, the *sakhīs* became happy and surrounded Them, attentively asking Rādhikā: "Hey *sakhi*! Where did You go, leaving us all? We looked for You, but we could'nt find You! Where did You meet this impudent boy? Anyway, You were lucky not to be defeated (in Cupid's battle) by Him!" (7-9)

niśamya tāsāṁ parihāsa bhaṅgīṁ niśāmya cāsau rati lakṣaṇāni
kāntaṁ nijālīḥ prati sūcayantaṁ hriyerṣyayā cocchalitā tadāsīt (10)
kāntaṁ hasantaṁ kuṭilīkṛta bhrūś calādharā gadgada ruddha kaṇṭhī
sā tarjanī cālanayā tatarja svālīr hasantīr avadacca bhaṅgyā (11)
gṛhonmukhīṁ karṣatha vastra karṣaṁ līnāṁ
kvacit sūcayathāśv amuṣmai
saṅge sthitāṁ khedayathāmunā māṁ
saṅgaḥ kathaṁ vo'tha mayā vidheyaḥ (12)
yuṣmābhir īrita sumatta bhujaṅga varyān
māṁ cañcalāt sapadi kaṇṭaka valli sakhyaḥ
sparśotsukād apasṛtāṁ cakitāḥ rarakṣuḥ
kuñjāś ca rakta sita sacchata patrikāś ca (13)

Hearing the *sakhīs*' giggling, and seeing Kṛṣṇa openly describing Their love games, Rādhikā became shy (because of

the *sakhīs'* giggling) and angry (because of Kṛṣṇa's impudence) respectively and She walked away. She waved Her thumb and index finger at Kṛṣṇa, looking at Him with frowned eyebrows and trembling lips, rebuking Him with faltering voice. Seeing Her girlfriends mocking Her, She told them with gestures: "O friends! You pulled at My cloth when I wanted to go home, and when I was hiding you pointed out to Kṛṣṇa where I was, making Me suffer under Him in front of all of you! Why should I stay with you still? I became afraid of this intoxicated snake Kṛṣṇa, who was eager to touch Me out of naughty desire, so I fearfully ran into this *kunja* where the red and white lotus flowers and the thorny vines protected Me as real friends!" (10-13)

kundavallyavadat satyaṁ rādhe te nānṛtaṁ vacaḥ; yattan nirodhajaṁ cihnaṁ kṛṣṇāṅge dṛśyate sphuṭam (14)
tīkṣnaiḥ sva kaṇṭaka nakhaiś caṭulābhirābhis tvad
gopanāya vapur asya latā sakhībhiḥ
ācoṭitaṁ sakhi tadaupayikaṁ tad etac citraṁ
tvidaṁ tad adhikaṁ yad idaṁ tavāpi (15)
gopāṅgaṇāgaṇa rate ratilampaṭasya
candrāvaler dhṛtir urasyamalasya yuktā
yat tvaṁ vibharṣi hṛdi tām ahitām apīdaṁ
citraṁ paraṁ sakhi vadātra ca tatra hetum (16)

Kundalatā said: "Rādhe! This is true, not false, because all the signs of Your resistance are clearly visible on Your limbs! Your vine-friends have torn Kṛṣṇa's body apart with their sharp, thorn-like nails! This is proper, but how amazing! They have torn up Your body even more!" (14-15) "That Kṛṣṇa, who attracts the *gopīs* and who is a great womaniser, bears Candrāvalī (Rādhikā's moonbeam-like nailmarks, or Candrāvalī-*gopī*) on His chest. This is all right, but You carry this Candrāvalī in Your heart, although You are so jealous of her! This is most astonishing, tell us why this is!" (16)

tām ālalāpa lalitā kuru mātra śaṅkāṁ puṁsaḥ
parād ati calād bhaya vidrutānām
sparśotsukād vapuṣi sādhvi kathaṁ satīnāṁ
dāridram astu vana kaṇṭakaja kṣatānām

Lalitā said: "O chaste Kundalate! Why should there be a shortage of cutting marks from the thorny twigs on the chaste girls that ran away out of fear of this whimsical paramour, who is eager to touch them?" (17)

pratyaṅgānāṁ varṇanaṁ śrotum asyāḥ
raṣṭuṁ cāsyaṁ bhāva śābalya ramyam
nānopāyāṁś cintayatyutka īśe svālīṁ hāsyād varṇayāmāsur ālyaḥ (18)
tṛptyai murārer atha rādhikāyā mādhurya karpūra suvāsitāṁ svām
vidhātu kāmāḥ kavitā rasālāṁ tayā niṣiddhāḥ kuṭila bhruvāpi (19)

Kṛṣṇa eagerly thought of different ways to hear the description of each of Rādhikā's limbs and to see the lovely medley (mixture) ~~dly~~ of Her emotions (*bhāva śābalya*), so the *sakhīs*, understanding His feelings, began to laugh and described these limbs. Though Rādhikā forbade them with frowned eyebrows, they became eager to prepare the nectar juice of poetic descriptions which was laced with the camphor of Śrī Rādhikā's sweetness, to satisfy Murāri. (18-19)

samphulla govinda mukhāravinda manda
smita manda maranda siktaḥ
tad ingitajñaḥ kramataś calakṣīṁ taṁ
varṇayantyo jahasur vayasyāḥ (20)

Being sprinkled by the pleasing honey from Govinda's slightly smiling blooming lotus-face and being encouraged by His winks, the *sakhīs* giggled and gradually began to describe the beauty of restless-eyed Rādhikā. (20)

bhaṅgyātha kundavallīṁ tāṁ varṇayantya ivālayaḥ; aprastuta
praśaṁsāyā viṣayaṁ svasakhīṁ vyadhuḥ (21)
tataḥ sā lalitāvādīt paśyatālyo vibhartyasau; madhusūdana
sambhoga cihnāni kundavallikā (22)
bhuvi śivaliṅgānīndor valitānyekaikayā kalayā; manye'syāḥ
kucaśambhū tā dadhatas tajjigīṣayā pracurāḥ (23

They began to describe Rādhikā on the pretext of describing Kundalatā, or a vine of Kunda-flowers. Lalitā said: "O *sakhīs*! Look at the signs of Madhusūdana's enjoyments on this Kunda-vallikā (Rādhikā)! These two jug-like breasts (of Śrī Rādhikā) defeat all the *śiva-liṅgas* in the world that have a single moon phase on them. Are they wearing these moons like nail marks, desiring to defeat these *lingas*?" (21-23)

hāsa vikāsa śrī radapaṅktiḥ; kṛṣṇa mude sā prāha viśākhā (24)
kṣayiṣṇuṁ taṁ hitvā śaśa jaṭharam induṁ mitakalaṁ sadā
pūrṇānaṅkā vigaṇita kalānām aghabhidaḥ
kalābhir bahvībhiḥ kara nakha vidhūnāṁ nija tanūm alaṁ
cakre'syāḥ kiṁ stana giriśa liṅga dvayam idam 25

Showing her line of teeth as she smiled, Viśākhā said to delight Kṛṣṇa: "These marked *liṅga*-like breasts accept Śrī Kṛṣṇa's nailmarks that are like full, inexhaustible moons, leaving the exhaustible moon in the sky, who has only fifteen phases (days of the lunar quarters) and also wanes in every quarter. Has She now decorated Her body with these full, inexhaustible moon-nailmarks?"

sābhāṣata tadvāk tṛptā tanu madhyā;
kṛṣṇaṁ sukhayantī śrī campakavallī (26)
kiṁ nāgaraṅgārpita lāsya lāñchane
pādāmbuje vīkṣya hareḥ karāmbuje
tat sparddhayāsyāḥ kuca nāgaraṅgake
mudā nyadhattāṁ naṭanaiḥ kṣatāni (27)

Slender Campakavalli was very happy to hear Viśākhā's words and said this to delight Kṛṣṇa: "Hari's lotus-like hands, seeing His lotus feet dancing on Kāliya's stage-like hoods, challenge the capacity of these feet. Therefore they are now dancing on Śrī Rādhikā's orange-like breasts!" (The first word *nāgaraṅga* is the dancing stage-like hoods of Kāliya-snake, and the second *nāgaraṅga* is Rādhikā's orange-like breasts). (26-27)

strīṣu śreṣṭhā citrā cakhyau (28)
citrā kanaka lateyaṁ śyāma tamālāśritā sphuṭaṁ dhatte;
pakkaṁ śrīphala yugalaṁ taccala śākhopaśākhikollikhitam (29)

Citrā, the best of ladies, said: "The wonderful golden Citrā-vine (Rādhā) embraces the blackish Tamāla tree (Kṛṣṇa), carrying two ripe Bael fruits (Her breasts), that are cut by the Tamāla-trees' branches (Kṛṣṇa's arms) and sub branches, leaving their marks." (28-29)

sabhāṁ prīṇayantī sakhīṁ lajjayantī;
sva vāṇyā kavīśā'vadat tuṅgavidyā (30)
asyā lasat tanuvanīm anu bhāti kāma g
ambhīra vedi gajarāṭ yad ihāsya bhātaḥ
kumbhau miṣeṇa kucayor hari pāṇi janma kāmāṅkuśa kṣata
śatau mada lepa citrau (31)

Then Tuṅgavidyā, the goddess of poetry, pleased the whole assembly and embarrassed her girlfriend Rādhikā by saying: "How beautiful is the forest of Rādhikā's body, in which a lordly elephant, who is so lusty that he won't feel anything even if his flesh is cut, resides! In this forest Her breasts are this elephant's temples, that are scratched a hundred times by Hari's nails, that are like Cupid's goads, and that are furthermore beautified by musk-pictures!" (*hari* also means lion, that lion attacks the Rādhā elephant). (30-31)

virājat sudantollasat somarājī; tato'ti pramodāj jagādendulekhā (32)
asyāṁ surataraṅgiṇyāṁ kṛṣṇo'krīḍan mataṅgajaḥ tat
karāsphālanākliṣṭollikhitau stana korakau (33)

Indulekhā, whose beautiful teeth resemble moons of bliss, joyfully said: "The mad Kṛṣṇa-elephant enjoys in the Surataraṅgiṇī (Gaṅgā-river or lady enjoying sex) to His full satisfaction, flapping His trunk in different ways. That was written on these bud-like breasts."

kṛṣṇa karṇau sudhāpūrṇau racayantī svayā girā;
vāritāpi dṛśā sakhyā raṅgadevī jagāda sā (34)
taruṇimā maṇipūrṇau mudritau hema kumbhau
nibhṛtam urasi dhātrā gopitau bāḍham asyāḥ
nakhara khanaka caurair lubdha kṛṣṇeritais
tais tata ita iva khātau tatra kartuṁ suraṅgam (35)

Raṅgadevī, though prohibited by Rādhikā's glances, filled up Kṛṣṇa's ears with the nectar of her words, saying: "On this chest are two marked golden pitchers in which the Creator has hidden the jewels of youth. The greedy Kṛṣṇa dug them out with the thief-like spades of His nails, leaving His nail marks behind!" (34-35)

giridhara tṛptyai śaśivadanāṁ tām tad anu sudevī parihasati sma (36)
vanapriya priyāṁ vitta suvarṇa dāḍimīm imām; pītāṁ śuka
nakha kṣuṇṇaṁ dadhatīṁ sat phala dvayam (37)

To please Giridhāri, Sudevī joked about moon-faced Rādhikā: "The Vanapriyas (cuckoos, or Kṛṣṇa) are very fond of golden pomegranate vines (Rādhā) and the two fruits of these vines (Her breasts) are pecked by the Kṛṣṇa parrot!" (36-37)

svāvasarāptyā tām atha hṛṣṭā candramukhī sā varṇayati sma (38)
lokottarāhāṭaka dāḍimīyaṁ phale dadhānāpi pṛthag yadābhyām
supakka bījānyali vikṣatena pidhāya dhatte kusuma dvayena (39)

Then Candramukhī took her turn and joyfully said: "This golden pomegranate-vine is extraordinary—its fruits have ripe seeds (Rādhā's teeth) and their two flowers are covered with stings from the black-bees (Kṛṣṇa)!" (38-39)

nārīṇāṁ mūrdhaṇyā śrī jyeṣṭhā sāvādīt (40)
asyā dṛg añjanālepāt pakka jambūphalāyate; kṛṣṇādhare'smin
danto'syā vubhukṣita śukāyate (41)

Śrī Jyeṣṭhā, the crown jewel of ladies, said: "Kṛṣṇa's lips look like fresh Jambū-fruits (blackberries) after having kissed Rādhikā's eyelids that were blackened with collyrium. Seeing this colour, Rādhikā's parrot-like teeth became greedy after the taste of these Jambūs!" (40-41)

bhruveritā hṛdīśena vāritāpi dṛśeśayā;
rādhāṁ tāṁ kāñcanalatā spaṣṭa varṇam avarṇayat (42)
nābhir lomāvalir urasija dvandvamāsyaṁ vibhāti
śrī rādhāyām iti vidhikṛtā paśyatāṁ bhrāntir eṣā
satyaṁ sāndrāmṛtamaya sarasyeka nālottham abja dvandvaṁ
śaśvat karaparicayair mīlayan dīvyatīnduḥ

Encouraged by the moving eyebrows of the Lord of her heart (Śrī Kṛṣṇa), and prohibited by the glances of her mistress (Śrī Rādhikā), Kancanalatā began to describe Rādhikā in detail, saying: "The hairs that the Creator placed on Rādhikā's breasts, navel and face make one mistake it for a lotus stem (the hairs) arising from a lake of condensed nectar (the navel) sprouting two golden lotus flowers (the breasts) that are always closed because the moon (Rādhā's face) shines on them."

sā mṛgīlocanā mādhavī vyāharat (44)
nābhiḥ kuṇḍaṁ trivali vitatir mekhalā cāvalagnaṁ vedir
lomāvalir api juhūḥ śrī kucau bhadrakumbhau
kāmo yajvā sujaghana galau pīṭha śaṅkhau bakāreś cittākṛṣṭiḥ
phalam iha vabhau yajñaśālāsya rādhā (45)

Doe-eyed Mādhavī said: "Śrī Rādhā is the arena of the sacrifice that aims to attract Kṛṣṇa's heart. Her navel is the sacrificial pit, Her three-lined belly the belts around this pit, Her waist the altar, the hairs on Her navel the sacrificial ladle, Her breasts the auspicious jugs, the place where the priests place the jugs to initiate the sacrifice Her thighs, Her neck the conchshell and Cupid is the priest!" (44-45)

bhānoḥ kanyāṁ dhanyām etām sā paśyantī vāsantyākhyat (46)
bhrū romāvalyau dhanur asilate śrī kaṭākṣāḥ pṛṣatkā bāhū
pāśau gala iha daraḥ śrī nitambo rathāṅgam
dīvyad gaṇḍau kanaka phalake śrī nakhāś cāṅkuśāḥ śrī rādhā
bhāti smara narapateḥ śastraśālā viśālā (47)

Vāsantī, looking at Rādhikā, said: "How fortunate is king Vṛṣabhānu's daughter! Her body is like Cupid's great arsenal: Her eyebrows are the bow, Her hairs the sword, Her glances the arrows, Her arms the ropes, Her cheeks two golden shields and Her nails are his goads!" (46-47)

tad vāk tṛptā vṛndāvadīt (48)
rādhāyāḥ sutanuḥ sudhā suradhunī bāhū viṣe sat stanau
kokau śrī mukha nābhi pāṇi caraṇāḥ padmāni vakrālakāḥ
rolambā madhura smitaṁ ca kumudaṁ netre tathendīvare
romālī jāla nīlikeha lasati śrī kṛṣṇa hṛt kunjaraḥ (49)

To please Kṛṣṇa, Vṛndā said: "Rādhā's excellent body is like the nectar-Gangā for the elephant of Kṛṣṇa's heart to play in. Her arms are its lotus stems, Her breasts the Cakravāka-birds, Her face, navel, hands and feet are all lotus flowers and Her curly locks are like bees surrounding these lotus flowers. Her sweet smile is like a lily, Her eyes are blue Indīvara-lotuses and the hairs on Her navel are the moss floating in the water." (48-49)

punaḥ kṛṣṇeṅgitajñās tāḥ ślokair ekaikaśaḥ pṛthak; vayasyāṁ
varṇayāmāsuḥ premnā tāḥ lalitādayaḥ (50)
śaṅkhārddhendu yavābja kuñjara rathaiḥ sīrāṅkuśeṣu dhvajaiś
cāpa svastika matsya tomara mukhaiḥ sal lakṣaṇair aṅkitam
lākṣā varmitamāhavopakaraṇair ebhir vijityākhilaṁ
śrī rādhā caraṇa dvayaṁ sukaṭakaṁ sāmrājya lakṣyā vabhau (51)

Again each *gopī*, headed by Lalitā, one by one began to describe their friend Rādhikā's beauty with love, encouraged by Kṛṣṇa's indications — "Śrī Rādhā's footsoles have the marks of a conchshell, a half moon, barleycorn, a lotus flower, an elephant, a chariot, a goad, an arrow, a plough, a flag, a mace, a *svastika*, a bow and a fish. They are covered by a shield of foot-lac and Her anklebells. With all these missiles they conquer the kingdom of the world and completely reveal Her beauty of regal opulence." (51)

yat kāntyā lavaṇāc chriyaḥ kiśalaye yā pallavākhyāṁ nyadhāt
padmākhyāṁ naline vidhāya malinī bhāvaṁ niśā kokavat
śokāt kokanadābhidhāṁ vilapanai raktotpale cety asau
sā rādhā bhuvi tat pada dvayam idam kenopameyaṁ bhavet (52)

"The luster of these feet cuts down the pride of beautiful fresh soft red lotus petals, hence their fresh sprouts are known as *pallava*. The lotus (or *nalini*) is known as *padma* because it is contaminated (*pada* means position and *mala* means dirt); and the red lotus flower is called Kokanada because it sadly wails (*arta-nāda*) at night like a Cakravāka (*koka*) bird. So when lotus flowers have all these shortcomings, then how can we compare Rādhā's feet with them?"

apurva śrī rādhā carana kamala nakha candrāvalir iyaṁ sadā
pūrṇa bhāntī hari hṛdi nirankāruṇa ruciḥ
samutphullaṁ tasyendriya kumuda vṛndaṁ vidadhatī haṭhāc
candrāvalyā viracayati yā vismṛtam api (53)

"The wonderful moons on the nails of Rādhā's lotus feet are always full, making Hari's heart happy with their crimson lustre, causing the lilies of His senses to blossom and making Him forget about Candrāvalī!" (Both the moon-like nails and Rādhikā's rival are called *candrāvalī*)

tāruṇyena varājñi nīti śithile rādhā vapuḥ pattane
vakṣoja dvaya dasyunā sa jaghanenākramya madhyaṁ balāt
pauṣkalyaṁ nikhilaṁ kṛtaṁ trivalibhiḥ phutkāra bhītyā guṇair
baddhvā sthāpitam ityavetya bhayato gulphau nilīya sthitau (54)

"Why did Rādhikā's heels hide? When the king of Rādhā's kingdom, named fresh youthfulness, came, the dacoits of Her breasts and hips behaved indecently, ransacking the thickness of Her waist. Then they thought: "Rādhā's waist may scream for help!", so they gagged it with the strings of Her three-lined belly. Seeing this, Rādhikā's heels became afraid and hid themselves."

svasthityaiva stambhita svarṇa rambhāstambhārambhe
dīvyato'syā sujaṅghe
dhātrānaṅgoṣṇārta kṛṣṇebha śīta cchāyāśālā
stambhatāṁ lambhite ye (55)

"Śrī Radhika's nice thighs shine like stunned golden bananas, or pillars that support a shading house, placed by the Creator to give soothing shade to the Kṛṣṇa-elephant who is heated with lust."

asyā miṣāt prasṛtayor madanāya haimālāna dvayaṁ
vidhi adād anumārthitaḥ kim
yat kṛṣṇa citta madamatta gajaṁ sacāsmin tan mādhurī
sudṛḍha śṛṅkhalayā babandha (56)

"Has the Creator given Cupid, upon being asked for, Rādhikā's thighs, that are like golden posts for tying up ele-

phants? These posts have now tightly bound down Kṛṣṇa's mad elephant-mind with the chain of their sweet beauty." (56)

jānu dvayaṁ na tad idaṁ vṛṣabhānu jāyāḥ
kāmasye te kanaka samputike sugupte
yat kṛṣṇa hṛn nayana ratnam aneka yatnaiḥ
saṁmuṣya so'yam anayor mumude nidhāya (57)

"These are not the knees of King Vṛṣabhānu's daughter, but the well hidden cases where Cupid placed Kṛṣṇa's eyes and heart after having blissfully stolen them!" (57)

tvaci kaṭhina karebhyaḥ padmināṁ bhīḥ kareḥ
syāj jalamaya kadalīnāṁ hrīś ca kāṇḍād asārāt
hari karabha vilāsāyāsa labhye tad asyā nirupama
madhure te sakthinī kena tulye (58)

"What can the sweetness of Śrī Rādhikā's thighs be compared to? Are they the place of enjoyment for Kṛṣṇa's hand-palms? The elephants would be embarrassed if I compared them with their tough-skinned proboscis and the watery bananas would be ashamed if I compared them with their worthless peels!" (58)

manojñaṁ śrī govardhana kaṭakam añcan na labhate mudaṁ
yaḥ kālindyāḥ pulina guṇa līlā smaraṇa jām
na tatratyāṁ cāsyāḥ pulinam anuvindann agharipur nitambaṁ
so'syāntāṁ samamabhata paśyann ubhayajām

"Kṛṣṇa does not find as much pleasure in wandering around the beautiful base of Govardhana Hill, remembering the sports and attributes of the Yamunā-bank, or in remembering Govardhana Hill while walking on the bank of the Yamunā, as much as He does by looking at Śrī Rādhikā's buttocks."[1] (59)

rādhā śroṇir iyaṁ samā na pulinaiḥ satyā kaver gīr iyaṁ
yad *veṇī yamunā tad eva pulinaṁ kāñcī marālītatiḥ*

no cet tatra harer mano naṭavaraḥ śrī rāsa lāsyaṁ kathaṁ
svābhir vṛtti sakhi naṭībhir aniśaṁ kurvann na viśrāmyati

"Arent the words of a poet who says that Rādhā's buttocks are like the bank of the Yamunā, true? Certainly they are true, for Her braid, that reaches down to Her waist, is like the Yamunā (both in shape and complexion) and Her sash of bells sings like the swans in the Yamunā. If not, then why would Kṛṣṇa's mind, the best dancer, or His mind's girlfriends, the dancing girls of His desires always dance the Rāsa there, without ever resting?" (60)

vīryonmattair madakari tanu sthūlatā hasta kumbhair
maitrīṁ kṛtvā śaṭhaguru nitamboru vakṣoja cauraiḥ
pauṣkalyaṁ me hṛtam iti bhaya krodha śokādi vāsyā
duḥsthaṁ madhyaṁ tvaritam akarot siṁha madhyena sakhyam (61)

"Śrī Rādhikā's middle has made friends with the waist of the lion, who is the killer of big elephants, thinking out of fear, anger and sorrow: "Those deceitful thieves, Rādhā's buttocks, breasts and hips, have made friends with the bodies, temples and trunks of the elephants respectively (gaining their vastness) taking my own vastness away (when Rādhikā attained adolescence these limbs increased their volume and Her waist became very thin)." (61)

asyā nitamba stanayor daridrayoḥ sandhiṁ
vidhāyāhṛta madhya sampadoḥ
paścād vidhir vīkṣya kaliṁ pralubdhayoś
cakāra sīmāṁ trivali cchalena kim (62)

Śrī Rādhikā's buttocks and breasts were first poor, then (when She attained puberty) they teamed up and stole the volume of Her waist After that, though, they still quarreled out of greed. Seeing this, did the Creator separate them with the three lines on Her belly to stop the quarrel?"

bālya mitra virahād avalagnaṁ
kṣīṇatām upagataṁ prasamīkṣya
bhaṅga bhīti vidhuro vidhir asyāḥ kiṁ tridhāvali
guṇaiḥ prababandha (63)

"Has the Creator bound Śrī Rādhikā's waist with these three strings of Her belly-lines fearing it would otherwise break out of thinness from separation from Her friend childhood?"

sudhā sarasyāṁ kanakābjinī dalaṁ bhṛṅgāli
phullābja virājad antaram
kim etad ābhāti na kintu rādhikā
tundaṁ sa romāvali nābhi bhūṣitam (64)

"Is this a blooming golden lotus petal in a lake of nectar, surrounded by a swarm of bumblebees? No, it is Śrī Rādhikā's navel (the blossoming lotus), surrounded by hairs (the bees) in Her belly (the lotus petal. The nectar lake is Rādhā's body)!" (64)

caladala dala jāle kampadaṁ haima dīvyat kamala nava
dalālau jāḍyadaṁ nirjayena
tilakitam iva roma śreṇi kastūrikābhis tad idam udaram asyā
bhāti sāmrājya lakṣmyā (65)

"Śrī Rādhikā's belly-hairs defeat the charm of Banyan-leaves. When these hairs tremble they defeat fresh golden lotus petals and adorn Her belly as regal opulent musk-*tilaka*."

bhṛṅgārāmbhoja mālā vyajana śaśikalā kuṇḍala cchatra yūpaiḥ
śaṅkha śrī vṛkṣa vedyāsana kusuma latā cāmara svastikādyaiḥ
saubhāgyāṅkair amībhir yuta karakamalā rādhikā rājate'sau
manye tat tan miṣāt sva priya paricaraṇasyopacārān vibharti (66)

"Śrī Rādhikā's hands are beautified by the auspicious marks of a pitcher, a garland of lotus flowers, a fan, a moonbeam,

an earring, an umbrella, a post for binding sacrificial animals, a conch-shell, a Bael-tree, an altar, a seat, a flower, a vine, a whisk and a *svastika*, as if these items are there to serve Her beloved." (66)

śrī kāmāṅkuśa tīkṣna cāru śikharair māṇikya pūrṇendubhiḥ
śliṣṭāgrārddha vibhāga gandhaphalikā śreṇīdalaiḥ śobhite
padme ced abhaviṣyatāṁ kvacid api śrī rādhikā hastayor
aupamyaṁ jita pallavābja cayayoḥ saṁprāpyatāṁ te tadā (67)

"If lotus flowers (Śrī Rādhikā's hands) were beautified by Campaka flower buds (Her fingers) with full ruby moons (Her fingernails) on their tips that are sharper than Cupid's goads, it would still not equal the beauty of Śrī Rādhikā's hands, that defeat the beauty of lotus flowers and fresh sprouts!"

rādhā karābja nakharāḥ sukhara bakārer
vakṣas taṭī garuḍaratna kabāṭikāyām
utkīrṇa citra karaṇāya ṛatīśa kāroṣṭaṅkāḥ
susūkṣma niśitāḥ sphuṭam ullasanṭi (68)

"The very sharp nails on Rādhikā's lotus-like hands, that carve pictures on Kṛṣṇa's chest (by scratching it), that is like a sapphire door, look like Cupid's chisels to carve stones."

mūle'dho vadanaṁ varāṭaka yugaṁ cāgre'mbuje vibhratī naite
svarṇa mṛṇālake ratipaṭer ye pāśatām āgate
kṛṣṇotphulla tamāla veṣṭana paṭu bilvat kucādhaḥ phale rādhā
bāhulate ime kara yuga śrī pallave dīvyataḥ

"The pits of Rādhā's vine-like arms look like downward sheaths of a seed and under these sheaths are Her lotus-like hand-palms. These arms are not golden lotus-stems, but the ropes of Cupid that expertly clasp around Hari, who is like a blooming Tamāla-tree who holds Her Bael fruit-like breasts and sprout-like hands." (69)

kāmārti sindhu taraṇāya harer vidhātrā
rādhā vyadhāyi taraṇir maṇicitra haimī
tat kṣepaṇī ca nihita śubha roma rājir nyastaṁ ca bāhu
yugalaṁ kim aritra yugmam (70)

"The Creator has made the golden boat with wonderful jewels named Rādhā to help Kṛṣṇa cross over the ocean of His lusty desires. Are Her arms the cups to scoop the water out of this boat and the hairs on Her arms its oars?" (70)

śrī rādhikā pārśva mattalike śubhe saundarya
kanye vṛṇutaḥ sma ye svayam
mādhurya putrau hari pārśva sad varau
savyāpasavya krama vaiparityataḥ (71)

"Śrī Rādhikā's sides are like two daughters of beauty and Kṛṣṇa's sides are like the sons of sweetness. They meet each other's opposites (when Rādhā and Kṛṣṇa stand facing Each other Rādhikā's left side touches Kṛṣṇa's right side and vice versa) and embrace Each other, accepting Each other as brides and bride-grooms" (71)

smara jaya lipi yuktā hāṭakī paṭṭikeyaṁ
kim u vidhṛta manobhū śastrikaṁ svarṇa pīṭham
madana bhujaga pāśādhāra tūṇaṁ nu haimaṁ nahi lasati
virājad veṇi rādhā supṛṣṭham (72)

"Is this a golden slab with Cupid's victory inscribed in it? Is it a golden platform holding Cupid's armory or is it a golden quiver holding Cupid's snake ropes? No, it is none of these things! It is Rādhā's back, beautified by Her braided hair!" (72)

sahaja vinatam aṁsa dvandvam asyāḥ kavīndrā giridhara
kara śaśvad bhārato namram āhuḥ
mama tu matam anuccair apyadaḥ sarvam uccaiḥ śirasa
gaṇam atītyodbhāti tat saubhagena (73)

"The poets say that Rādhikā's shoulders are naturally low because Giridhāri always keeps His strong arms on them, but in my opinion they just appear low because Rādhikā's head comes up very high out of pride of being superior to all other *gopīs*!" (73)

saundarya lakṣmīr iha kāvya lakṣmīḥ
sangīta lakṣmīś ca harer mude'sti
pūrṇeti dhātur gaṇanāt tu rekhā
trayeṇa kaṇṭhaḥ kim u bhātyamuṣyāḥ (74)

"Has the Creator blissfully carved three lines on Rādhikā's throat - the goddess of beauty, the goddess of poetry and the goddess of beautiful song - to complete Hari's pleasure?"

sīmārtham uccaiḥ śirasor vivāde baliṣṭha
nāsā stanayor vidhātā
rādhā vapur nīvṛti kaṇṭha madhye rekhā
trayenaiva cakāra sīmām (75)

"The Creator made this boundary of three lines in the middle of Rādhikā's neck, to stop the quarrel between Her nose and Her breasts over supremacy in raisedness."

vyarthīkṛtā svara guṇair gahanaṁ pikālī
bheje sudhā ca kaṭutāṁ jaḍatāṁ tata śrīḥ
yasya śriyā dara tatiś ca samudram asyāḥ
kenopamāntu kavayas tam imaṁ sukaṇṭham (76)

"When the Pika-birds hear Rādhikā's voice they flee into the forest out of shame, nectar turns bitter and the *vīṇās* become stunned. Seeing the beauty of Her throat, the conch shells flee into the ocean. Which poets can make a comparison to Rādhikā's beautiful throat?"

yo bālārka vikāśi supta madhupa svarṇāmbujaika cchado
viśrāmyat pika hema mandira gavākṣādho viṭaṅko'pi yaḥ
tau rādhā madabindu cāru cibukaṁ dṛṣṭvā sva sāmyotsukau
śrī kṛṣṇāṅguli saṅga saubhaga guṇair nyakkṛtya vibhrājate (77)

"When a lotus petal on which a bee sleeps in the morning sun and a cuckoo resting in the window of a golden temple see Rādhikā's beautiful chin decorated with a spot of musk, which is beautified even more by the touch of Śrī Kṛṣṇa's finger, they yearn to attain a beauty equal to that!"

bandhor harer jīvatayāsya tat tā premno
bahir bimbatayā tathāsya
rādhādharauṣṭhāv iti bandhujīva bimbau
svayaṁ tan nahi sāmyam ābhyām (78)

"Rādhā's lips are known as *bandhu-jīva* and *bimbādharau*, because they are the life (*jīva*) of Rādhā's friend (*bandhu*) Śrī Kṛṣṇa, and Her love for Kṛṣṇa is reflected (*bimba*) in them, so they are known as *bimbādhara*. Therefore they cannot be compared with Bandhujīva-flowers and Bimba-fruits!"

ānanda pūrṇāmṛta sattva mūrteḥ kṛṣṇasya jīvātu tayāpta kīrteḥ
etāvata varṇita san mahimno rādhādharasyānya guṇaiḥ kim uktaiḥ (79)

"Rādhā's lips are famous as the sustenance of Kṛṣṇa, who is Himself the very form of full nectarean bliss. After knowing these glories, what is the need of mentioning any of their other qualities?" (79)

rādhā dantān vijita śikharān phulla kundādyamitrān viśva
vyāptīr ita nija karān unmadān vīkṣya vedhāḥ
drāk ced oṣṭhādhara supihitānnākariṣyat tadā te nānā varṇaṁ
jagad api sitādvaitam eva vyadhāsyan (80)

"Rādhā's teeth, that resemble ripe pomegranate-seeds, defeat their enemies the blooming white Kunda-flowers. Seeing the bright white rays of these jewel-like teeth pervading the whole universe, the Creator at once covered them with Her lips. If not, then the whole multicoloured universe would be pervaded by an undifferentiated white effulgence!"

kundākṛtir hīra rucir vicitra
śrī rādhikāyā rada kīra rājiḥ
yā nitya kṛṣṇādhara bimba mātra svādena
lebhe śikharacchabitvam (81)

"Rādhikā's parrot-like teeth are shaped like Kunda flowers and sparkle like diamonds. These parrots always relish the Bimbafruit-like lips of Śrī Kṛṣṇa, hence they attain the colour of ripe pomegranate-seeds!"

rādhā rasajñāruṇa ratna darvī
kṛṣṇāya reje pariveśayantī
sannarma saṅgīta sukāvya rūpān
sva vāg vilāsāmṛta sad vikārān (82)

Śrī Rādhā's tongue is like a ruby spoon that serves Kṛṣṇa the nectar of Her joking words, Her songs, Her poetry and Her clever words like nectarean sweetmeats!" (82)

yāṁ kṛṣṇa sat kīrti vidagdha nartakīṁ
rādhā svakaṇṭhe nilaye nyavīviśat
cakāsti sūkṣmāruṇa śāṭikāñcalaṁ tasyā
bahistha ṁ rasanācchalena kim (83)

"Śrī Rādhā has placed the clever dancing girl of Kṛṣṇa's true glories in Her throat. Has the thin red veil of this clever dancing girl now come out of Her mouth in the form of Her tongue?"

śrī kṛṣṇa sat kīrtyabhidhāna nāmno su
navya yūnor mithunasya dhātrā
hindola līlābhir atasya cakre
rādhā rasajñāruṇa vastra dolā (84)

Seeing the true fame of Śrī Kṛṣṇa and the young couple of His names and forms eager to play on the swing, the Creator has made Rādhā's tongue like this swing, covered by a crimson sheet."

pīyūṣābdhitaraṅga varṇa madhuraṁ narma prahelīmayaṁ
śabdārthobhaya śakti sūcita rasālaṅkāra vastu dhvani
bhṛṅgī bhṛṅga pikī pika dhvani kalāsvadhyāpakaṁ rājate
śrī kṛṣṇa śravaso rasāyanam idaṁ śrī rādhikā bhāṣitam (85)

"Śrī Rādhikā's words, whose syllables are as beautiful as waves in an ocean of nectar, that are full of clever jokes and speech, sounds (or suggestions), ambiguities, analogies, plots and subjects, and that teach the male and female bees and cuckoos how to sing, are like nectar for Śrī Kṛṣṇa's ears!"

premājya narmāli sitā rasāvalā
mādhvīka manda smita candra samyutā
asyā mṛṣerṣyā maricānvitādbhutā
vāṇī rasālollasatīśa tṛptidā (86)

"Śrī Rādhā gives joy to Her Lord with Her amazing words that are like a beverage named Rasālā, flavoured with the *ghī* of love, the sugar of humour, the honey of Her *rasika* talks, the camphor of Her smile and the black pepper of Her false envy." (86)

sudhā sarid iyaṁ hareḥ kim u mano marālāśrayaḥ
sudhā kiraṇa kaumudī tṛṣita dṛk cakorī gatiḥ

sudhā sita ghanāvalī sutanu cātakī jīvanī virājati na rādhikā
smita sudhormir unmīlati (87)

"Is this a river of nectar, where the swan of Hari's mind takes shelter? Is it a ray of ambrosial moonlight, that is the shelter for Hari's eyes, that are like thirsty Cakora birds? (who only live on moonlight) Or is it a row of clear, white ambrosial clouds that are the only sustenance for Hari's Cātakī-bird like excellent body? No, it is the high ambrosial wave of Rādhikā's smile!"

harer guṇāli vara kalpavallyo rādhā hṛd ārāmam anu praphullāḥ
lasanti yā yāḥ kusumāni tāsāṁ smita cchalāt kintu bahiḥ skhalanti (88)

"The nice desire-vine of Hari's qualities blooms up in the garden of Rādhā's heart, whose flowers now come out in the form of Her smile." (88)

śrī rādhā vadanaṁ sudhākṣaya saraḥ kṛṣṇārṇavaṁ yat tato
niṣkramyāñcati pañcama svara sudhā srota svatīyaṁ kvacit
saṅgītāmṛta vāhinī tata ito vāṇī sudhā nimnagā
kvāpyāmoda sudhādhuni smita sudhā divyā nadī cānyataḥ (89)

"Śrī Rādhā's beautiful face is a boundless stream of nectar from which sometimes rivers of nectarean songs in the fifth note, as well as blissful rivers of nectarean words, jokes, scents and smiles flow into the Kṛṣṇa-ocean." (89)

rādhāyā vadanaṁ sumeru śikharaṁ nyakkṛtya vibhrājate
yat tasmāt smita sat sudhā suradhunī kṛṣṇāmṛtāmbhonidhim
divyāmoda sudhā suparva taṭinī vāṇī sudhā svarṇadī
saṅgītāmṛta jāhnavī svara sudhā mandākinī cāñcati (90)

"The beauty of Rādhā's face defeats that of the peak of Mt. Sumeru, from which five celestial rivers, the Suradhunī of Her smile, the Devanadī of Her divine pleasure, the Surataraṅgiṇī

of Her speech, the Jāhnavī of Her ambrosial songs and the Mandākinī of Her ambrosial voice flow into the Kṛṣṇa nectar-ocean!" (90)

nayana pathika yātrāmaṅgalāyāghaśatror vidhir
iha mukhapadmaṁ rādhikāyā vidhāya
tad adhi nihita cakṣuḥ khañjanau vīkṣya lolau
nibhṛtam akṛta nāsā svarṇa daṇḍe nibaddhau (91)

"When a traveller sees a wagtail bird on a lotus flower he knows that his journey will be auspicious. Similarly, the Creator made Rādhikā's face a lotus flower to bless Kṛṣṇa's eyes. Then, seeing how restless they were, he bound Her wagtailbird-eyes to the golden post of Her nose."

hari nayana cakora prītaye rādhikāyā mukha śaśinam
apūrvaṁ pūrṇam utpadya dhātā
nayana hariṇa yugmaṁ nyasya tasmin sulolaṁ nyadhita tad
avaroddhuṁ pārśvayoḥ karṇa pāśau (92)

"The Creator created Śrī Rādhikā's wonderful moonlike face just to please Hari's Cakora bird-like eyes. In this moon He placed the marks of Her deer-like eyes (The moon has marks of a deer on its globe also) and he bound these restless deer up with the ropes of Her ears."

candraḥ kalaṅkī kṣayitoti vihvalas
tat pādaghātair malinaṁ yathāmbujam
sunirmalaṁ santata pūrṇa maṇḍalam
kenopameyaṁ vada rādhikānanam

"The moon is contaminated by spots and is sometimes eclipsed and the lotus flower is contaminated by the touch of the moonbeams. So tell me, what may we compare Rādhikā's ever-full and spotless face with?" (93)

rādhāyā jita hema darpaṇa madaṁ gaṇḍadvayaṁ sundaram
lāvāṇyāmṛta pūrṇitam hi kanaka kṣauṇyāṁ saro yugmakam
yat tāṭaṅka suvarṇa padma kalikaṁ kasturikā citra sac
chaibālaṁ makarī vilāsa balitaṁ kṛṣṇāti tṛṣṇāharam (94)

"Śrī Rādhā's cheeks defeat the lustre of golden mirrors, and they are like two ponds full of nectarean elegance in golden soil. Two golden lotus buds are suspended from Her ears (Her earrings), they are covered with moss (the musk-pictures that Her maidservants have drawn on Her cheeks) and Makaras (aquatic beings, or Her earrings) are playing in them. Therefore these cheeks naturally quench Kṛṣṇa's (erotic) thirst." (94)

śrī kṛṣṇa śrī nayana madhupa dvandva poṣāya dhātā śrī
lavaṇyānmṛtamaya sarasyānane rādhikāyāḥ
utpādyāsmin nayana yugala cchadmanendīvare dve śrī
gaṇḍendu nyadhita sa tayoḥ pārśva utphullatāyaiḥ

"To feed Śrī Kṛṣṇa's beautiful bee-like eyes the Creator made a lake full of nectarean beauty known as Śrī Rādhikā's face. In this lake two sweet blue lotus flowers spring up (Her eyes) and two moon-like cheeks surround these lotus flowers to make them blossom."

nivasati nanu rādhā bhālaśālārakāntar
vṛtatanur iha kaścit kīrarājaḥ satṛṣṇaḥ
rasavad adhara bimba prekṣaṇād asya cañcuḥ
kalayata bata nāsācchadmanā nirgatāsti (96)

"Look! Is this a great parrot sitting in a cage on Rādhikā's forehead that became thirsty after seeing Her Bimbafruit-like lips and shows its beak in the form of Her nose?" (96)

asyāḥ sunāsā madanādbhuteṣur
vyālola cillī dhanur arpito'pi

viveśa muktāphalakāgrako'pi drutaṁ
harer hṛt dhṛti varmitaṁ yaḥ (97)

"This nice nose is a wonderful arrow of Cupid in front of which is a pearl. Her restless eyebrows are Cupid's bow on which this arrow is fixed to pierce the shield of Hari's peaceful heart!"[2]

amusyāḥ śrī nāsa tila kusuma tūṇo ratipater adho
vaktraṁ pūrṇaṁ kusuma viśikhaiś citra mṛgayoḥ
sukha dvārā tasmāt smita caya miṣāt te nipatitāḥ
śaravyatvaṁ yeṣām alabhata hareś citta hariṇaḥ

"Śrī Rādhikā's nose is like Cupid's quiver, filled with sesame flower-arrows. When Rādhikā smiles with lowered head, the hunter Cupid fires arrows from this quiver to pierce the deer of Hari's mind."

rādhāyā nayanāñjanādhara rucā vyāptaṁ nu guñjāyate
nāsā mauktikam etad ityaviduṣāṁ kāvyaṁ mamaitan matam
śaśvat kṛṣṇa virāji rāgi hṛdaya śvāsānilair bhāvitaṁ
tat tad varṇatayāśu tat pariṇataṁ teṣāṁ hi tat tad guṇaiḥ (99)

"How has the pearl on Rādhā's nose became black and red just like *guñjā*-beads? Ignorant poets say it is a reflection of Her black eyeliner above it and Her red lips shining under it, but I think that the red colour is Her passion for Kṛṣṇa and the black colour represents Kṛṣṇa. These colours come out when Rādhikā breathes out through Her nose and this colors Her nosepearl!"

nayana yuga vidhāne rādhikāyā vidhātrā
jagati madhura sāraḥ sañcitāḥ sad guṇā ye
bhuvi patita tad aṁśais tena sṛṣṭānya sārair bhramara mṛga
cakorāmbhoja mīnotpalāni (100)

"The Creator collected the essence of all the sweet and good things of the world to make Rādhikā's eyes and the left-

over parts fell down to earth to become the bees, deer, Cakora-birds, plain lotuses and blue lotus flowers!" (100)

khañjana tīkṣaṇam añjana liptaṁ kañja nava smaya bhañjana dṛptam
śañjananācyuta rañjana śīlaṁ sumukhi tavāṇḍaja gañjana līlam (101)

"O fair-faced girl! Your collyrium- (*añjana*) anointed eyes act like wagtail (*khañjana*-) birds, they break (*bhañjana*) the pride of new lotus flowers, give pleasure (*rañjana*) to Acyuta, the Creator of bliss, and they belittle (*gañjana*) the playfulness of the fishes!" (101)

dhātā kuṇḍala mīnarāja naṭayor dāmpatya siddhyai harer
ādhāyā mukha satsudhā sarasi tan netradvayī vyājataḥ
lāsyaṁ śikṣayituṁ jhaṣeśa tanaye bāle vidhāyānayoḥ
pārśve lolatayā palāyanabhiyā śrī karṇajāle nyadhāt (102)

"Kṛṣṇa's dancing Makara (fish)-earrings have been married to the fish-like eyes in Rādhā's face by the Creator. Rādhā's face is like a nectar-lake, and because these fishes (the earrings and the eyes) were attracted to each other they are learning how to dance (dangle). When Rādhā's fish-like eyes try to escape (when She shyly turns them away from Hari's face) the Creator catches them in the net of Kṛṣṇa's ears." (102)

rādhākṣi padma dvaya dhāmni tiṣṭhataḥ
sadā sṛjantau bhramara prajāpatī
prajāvalīṁ mānasikīṁ yato'sakau kaṭākṣa dhārā miṣato niretyuta (103)

"In the pupils of Rādhā's two lotus-eyes are progenitors that create progeny of bee-like expressions of Her desires that emerge as a swarm of glances." (103)

bhruvau tiraḥ prasāriṇyau viṣṇukrāntālate dhruvam; asyāḥ
kṛṣṇe yayor bhātaḥ kusume netrayor miṣāt (104)

"Śrī Rādhikā's eyebrows are naturally squinted and extended like the invincible Viṣṇukrānta-vines that sprouted the two black-bluish flowers of Her eyes!" (104)

kiṁ rāhuṇā kabalitendukale bahiṣṭhe tad
danta daṁśa galitas timitāṅka leśe
ete na kintu kaca cilli latāntarāle
śrī rādhikālikam idaṁ vimalaṁ vibhāti (105)

"Has the eclipse swallowed the moon that had only two phases, or has the moon been polluted by its bites? No, it is Rādhikā's spotless forehead, situated in between Her hair and Her creeper-like eyebrows!" (105)

rādhālikaṁ cillyalakāli mañjulaṁ
navendulekhā madahāri dīvyati
uparyadhaḥ ṣaṭpada pāli veṣṭitaṁ
yathā navaṁ kāñcana mādhavī dalam (106)

"Śrī Rādhā's forehead has crushed the pride of a new moonbeam under which are Her beautiful eyebrows and above which are Her locks like a swarm of bees encircling a golden Mādhavī-flower petal." (106)

guṇamaṇi khanir asyā vallabhaḥ kṛṣṇa eva praṇayini
bhavitāsyāḥ kṛṣṇa evānurāgaḥ
iti lipir alikāntar vaidhasīyāstyasau kiṁ bahir api mada
sindūrendu dambhāt sphuṭābhūt (107)

"Kṛṣṇa, the mine of jewel-like qualities, is certainly Rādhā's only lover, and loving Rādhā is attracted to Him alone. The Creator wrote this on Her moon-like forehead in the form of Her musk-*tilaka* (which has Kṛṣṇa's colour) and the vermilion in Her part (which is red like Her attachment to Him)." (107)

sīmanta rekhāñcyaruṇāmbarāvṛtaṁ
saindūrām asyās tilakaṁ vibhāti
karāvaguṇṭhābhidha mudrayāvṛtaṁ
tāmrārghya pātraṁ saśikhaṁ smarasya vā (108)

"Śrī Rādhikā's head is covered by a vermilion stripe in the part as well as a crimson veil covering Her head, or maybe it is Cupid's pointed copper Arghya-bowl over which Cupid holds his hand as if practising a *mudra*?".(108)

śrī kṛṣṇa hṛn matta mataṅgajasyāviṣṭasya
rādhā kaca kānanāntaḥ
tad gaṇḍa sindūra madābhiṣiktaṁ
vartmāsya sīmanta miṣād vibhāti

"Śrī Rādhā's hair is like a dense forest where the mad elephant of Kṛṣṇa's heart enjoys. The *sindūra* from His temples have colored the pathway of Her part (where He strolls)." (109)

śrī rādhāśrayaṇāt sukhaṁ nivasatoḥ keśānana vyājato
dhvāntendvor hṛdi śaṅkitaṁ na hi gataṁ nirvairiṇor apyaho
dhvāntaṁ yan nija sīmani bhramaraka vyūhaṁ puraḥ svaḥ bhayād
induś cālika satkalāgraga nija vyūhaṁ sva guptyai nyadhāt (110)

"Both Her moonlike face and Her dark hair take shelter of Śrī Rādhā without mutual enmity. But still they are afraid of each other, therefore the darkness of Her hair makes a border for its own protection with a phalanx of locks, while the moon placed its phase-phalanxes on Her bright forehead for its own defense." (110)

alaka madhupa mālā bhāti yā rādhikāyā mukha kamala
madhūlī pāna lubdhopariṣṭāt
nayana hariṇa yugmārodhanāyāghaśatror madana mṛga
yunāsau lambhitā bāgurātvam (111)

"Śrī Rādhikā's bee-like locks become eager to drink the honey of Her lotus-like face, above which they reside. The hunter Cupid has placed them as a net to catch Kṛṣṇa's deer-like eyes."

rādhā manovṛtti latāṅkurāgatāḥ
kṛṣṇasya ye bhāvanayā tadātmatām
sūkṣmāyatāḥ prema sudhābhiṣekatas
te niḥsṛtā keśa miṣād bahir dhruvam

"The sprouts of Rādhā's thought-vines have become bluish like Kṛṣṇa through constant meditation on Him. These thin, long sprouts are sprinkled by the nectar of love and come out in the form of Her hair." (112)

sva śriyā cāmarān puṣṇacchitikaṇṭha kalāpadam; kaiśyaṁ
vṛndāvaneśvaryā viṣṇor aiśyam ivāvabhau (113)

"The whisk-like hair of Vṛndāvana's princess defeats the beauty of peacock feathers, shining beautifully like Lord Viṣṇu's majesty. Its luster also represents Śiva's better (playful) half, to protect the demigods!" (*ca* + *amara* = and the demigods, *cāmara* = whisk-fan; *śitikaṇṭha* = Śiva, *kalā* = better half, or *śitikaṇṭha*= peacock, and *kalāpa* = tail feather. Rādhikā's hair is more splendid than Śiva's and the demigods', like Viṣṇu's prowess) (113)

kṛṣṇāṅga bhāso nicitāḥ susūkṣmāḥ
śrī rādhayā yā manasā dṛśā ca
ta eva dhammilla miṣeṇa vandyāḥ
puñjīkṛtā mūrdhni dhṛtā vibhānti (114)

"All the fine blackish luster of Kṛṣṇa's body, which is in Śrī Rādhā's eyes and mind, was collected in the praiseworthy hairbraid She carries on Her head!"

ratnāvalī kānti sarasvatī yutā muktā
prasūnāvali gaṅgayānvitā

nija śriyāsau yamunāyitā svayaṁ
veṇī triveṇīva vabhau natabhruvaḥ (115)

"Lower-browed Rādhikā's braid looks like the Triveṇī (the confluence of three holy rivers). The jewels in it are colored like the (red) Sarasvatī, the pearls and flowers in it like the (white) Gaṅgā and the hair itself shines like the (blackish) Yamunā!" (115)

vilāsa visrastam avekṣya rādhikā
śrī keśapāsaṁ nija puccha piñchayoḥ
nyakkāram āśaṅkya hriyeva bhejire
giriṁ camaryo vipinaṁ śikhaṇḍinaḥ (116)

"Seeing Rādhikā's loosened braid when She reclines after enjoying with Kṛṣṇa, the peacoçks shyly and fearfully flee into the forest, and the deer flee into the mountains, fearing that the luster of their feathers and tails is defeated!" (116)

rādhāyāḥ kuṅkumānāṁ parimala vitatir nirjihīte'khilāṅgān
nabhi bhrū keśa netrād aguru mṛgamadālipta nīlotpalānām
vakṣaḥ śrotrāsya nāsā kara pada yugalād indu liptāmbujānāṁ
kakṣa śreṇī nakhebhyo malayaja rasa saṁsikta sat ketakīnām (117)

"Śrī Rādhā's whole body smells of *kuṅkuma*, Her navel, eyebrows, hair and eyes smell of blue lotus smeared with *aguru* and musk, Her breasts, face, ears, nose, hands and feet smell of lotus smeared with camphor and Her armpits and Her nails smell like Ketakī-flowers sprinkled with sandal paste."

kṛṣṇendriyāhlāda guṇair udārā
śrī rādhikā rājati rādhikeva
sarvopamānāvali mardi śīlāny
aṅgāni vāṅgāni ca bhānty amuṣyāḥ (118)

"Śrī Rādhikā is ornamented with all the qualities of sweetness and beauty that can please Kṛṣṇa's senses. In this she can only be compared with Rādhikā Herself! She defeats all standards of comparison with Her every limb!"

śrī rādhikānanya samā lasaty asau
mādhurya sampattir ivāghavidviṣaḥ
mādhurya sampattir apīyam uccakaiḥ
śrī rādhikevānupamā virājate (119)

"Śrī Rādhikā's body defies all standards of comparison in the world. It is unrivalled in the opulence of sweetness as is Kṛṣṇa's body!"

premā pramāṇa rahito'nupamā guṇa śrīḥ
saundarya sampad asamā ruciraṁ ca śīlam
tāruṇyam adbhutatamaṁ sakhi rādhikāyāḥ
kṛṣṇaḥ kathaṁ na bhavitā vaśago guṇajñaḥ (120)

"*sakhi*! How can Kṛṣṇa's mind, that appreciates qualities, not be controlled by Rādhikā's incomparible love, qualities, beauty, opulence, righteousness and most wonderful adolescence? This love cannot be proven by any mundane means!"

pātivratyaṁ kva nu paravadhūtvāpavādaḥ kvacāsyāḥ premodrekaḥ kvaca paravaśatvādi vighnaḥ kva cāyam
kvaiṣotkaṇṭhā kva nu bakaripor nitya saṅgādy alabdhir mūlaṁ
kṛṣṭvā kaṣati hṛdayaḥ kāpi śalya trayī naḥ

"Where there is such devotion to the husband (Kṛṣṇa), how can there be any accusation of adultery? Where there is such great love, how can there be any obstruction from others? Where there is such eagerness, how can Kṛṣṇa's eternal company be unattainable? These three spears are piercing our hearts at the roots!" (121)

kā kṛṣṇasya praṇaya janibhūḥ śrīmatī rādhikāika
kāsya preyasy anupama guṇā rādhikāika na cānyā
jaihmyaṁ keśe dṛśi taralatā niṣṭhuratvaṁ kuce'syā
vāñchā pūrtyai prabhavati sadāmuṣya rādhaiva nānyā

"Who is the birthplace of Kṛṣṇa's love? It is Śrīmatī Rādhikā only. Who is Kṛṣṇa's most dearly beloved? Rādhikā and no one else. With Her curly locks, Her restless eyes and Her hard breasts She can fulfill Kṛṣṇa's desires like no-one else!" (122)

praphulla punnāga kṛtāśrayā sadā
praphullitāṅgī madhusūdanāśrayā
āmoda pūrṇā vara patra bhaṅgikā vṛndāvane
'sau lasatīha rādhikā (123)

"Śrī Rādhikā is like an ever fully blossoming vine in Vṛndāvana who takes shelter of the blooming Punnāga-tree (or: adolescent Kṛṣṇa, who blossoms with desire). Her nice (*tilaka*) leaves are full of pleasure-flowers that are the shelter of Madhusūdana (the *rasika* bee Kṛṣṇa)."

na dīkṣāsyāḥ śikṣā śravaṇa paṭhane vā gurumukhāt
tathāpīyaṁ rādhā trijagad abalā vismaya bhuvām
kalāmbodheḥ śaurer api parama santoṣaṇa kṛtāṁ kalānām
ācārya vraja mṛgadṛśām apy ajani sā (124)

"Śrī Rādhikā was never initiated, nor did She hear or study from a *śikṣā guru*, but still She became the teacher of arts for all the Vraja *gopīs*, who astonish all the ladies of the three worlds with their skills and who give the highest satisfaction to Śauri (Kṛṣṇa), the ocean of all arts." (124)

tṛṇīkṛta tyakta kulīna nārī dharmāpi dūrojjhita bhartṛkāpi
satī ca yābhīpsita saccaritrā rādhā vidhātrāraci citraśīlā (125)

"Although Rādhā gave up the duties of the housewives, leaving them and Her husband afar like blades of grass, She is

worshipable as a chaste lady because of Her pure character, which is a wonderful creation of Lord Brahmā." (125)

prajāgara svapna suṣuptiṣu śrī gāndharvikāyāḥ satataṁ hi nānyā
mano vapur vāg akhilendriyāṇāṁ kṛṣṇaikatānatvam ṛte'sti vṛttiḥ (126)

"In wakefulness, dreams or in deep sleep there is no one else in Gāndharvikā's (Rādhikā's) mind, body, words or senses but Kṛṣṇa!" (126)

śaphara mṛga cakorī khañjanāmbhoja bhṛṅgī
nikara madana bāṇa śreṇī nīlotpalāni
hari dhṛti dhana caurai rādhikāyāḥ pravīṇaiḥ
sahaja nayana līlā nartanair nirjitāni (127)

"Śrī Rādhikā's naturally playful dancing eyes, that are expert in stealing the wealth of Hari's patience, defeat the beauty of the fishes, the deer, the Cakorī-birds, the wagtail birds, the she-bees, Cupid's arrows and the blue lotus flowers!"

cakora vāpīha sarojinīnāṁ pālir nabho'raṇya jalāni dīnā
hriyeva bheje katham atra hetuḥ kṛṣṇaikatāne vada rādhike naḥ (128)
rādhe cakorāvali cātakālī sarojinī śreṇiṣu yo'ti garvaḥ
sadaikatānatva bhavaḥ sa luptaḥ
kṛṣṇaikatānatvam avekṣyate'bhūt (129)

"O Rādhike, tell us, why are the Cakora birds flying away in the sky, why are the Cātaka birds hiding in the forest and why are the lotus flowers humbly hiding in the water? O You who are exclusively fixed in Kṛṣṇa, tell us, are they ashamed (to come before You, knowing that You are more fixed in Kṛṣṇa than they are in the moonlight, the rainwater and the sunlight respectively)?" (128) "The Cakora birds, the Cātaka birds and the lotus flowers were very proud of being incomparibly fixed in the moon, the rain clouds and in the sun, but O Rādhe, when they see

how exclusively fixed You are in Kṛṣṇa their pride disappears!" (129)

gīr bhū līlā yuvatiṣu varaiḥ sad guṇaiḥ sārabhūtās tābhyaḥ sā
śrīs tata iha mahāprema gopāṅganās tāḥ
tābhyāścandrāvali mukha lasad yūthanāthā amūbhyaḥ śrī
rādhāsyāṁ yad iha nitarāṁ so'pi kṛṣṇaḥ satṛṣṇaḥ

Lord Viṣṇu's potencies *gīḥ* (speech) *bhū* (earth) and *līlā* (play) are the best of qualified young girls. Laksmī devī is greater than them and greater than her are the most loving cowherd girls of Vraja, of whom Candrāvalī is the most beautiful group leader. But the most qualified of all in always arousing Kṛṣṇa's desires for love is Śrī Rādhā." (130)

candrāvalī praṇaya rūpa guṇaiḥ prayatnād
vyaktīkṛtair vyaracayat sva vaśaṁ bakārim
śrī rādhikā tu sahaja prakaṭair nijais tair
vyasmārayat tam iha tam api hā kuto'nyāḥ (131)

"Candrāvalī must do some effort to control Kṛṣṇa by showing her love, her form and her qualities, but Śrī Rādhikā can naturally control Kṛṣṇa with Her qualities, making Him forget even Candrāvalī, what to speak of others?"

na doṣaleśo'pi guṇair lasantyāṁ
śrī rādhikāyām iti gīr na satyā
keśeṣu kauṭilyam uroja yugme kāṭhinyam
akṣnośca yad asti laulyam (132)

"The words that there is not the slightest fault in Śrī Rādhikā's qualities are not true, because there is crookedness in Her hair, hardness in Her breasts and restlessness in Her eyes".[3]

dṛśau cakoryau sakhi rādhikāyāḥ
kṛṣṇānanendau smita kaudmudīnām

pānān mukhaṁ cāmburuhaṁ yad asmin
kṛṣṇākṣi bhṛṅgau patataḥ satṛṣṇau

"O *sakhi*! Śrī Rādhikā's Cakorī-bird like eyes blissfully drink the ambrosial rays of Kṛṣṇa's smiling moonlike face and Kṛṣṇa's eyes are like bees that thirstily fall on Śrī Rādhikā's lotus-like face!"

vināpyākalpaiḥ śrī vṛṣaravi sutā kṛṣṇa savidhe mudotphullā
bhāvābharaṇa valitālīḥ sukhayati
vinā kṛṣṇaṁ tṛṣṇākulita hṛdayālaṅkṛticayair yutāpyeṣa mlānā
malinayati tāsāṁ tanu manaḥ (134)

"If Śrī Vṛṣabhānu's daughter is with Kṛṣṇa She is ornamented with blossoms of happiness, looking charming even without ornaments on Her body, delighting Her girlfriends. But if She is without Kṛṣṇa She looks pale and sad out of desire and anxiety, even if She is actually ornamented, and Her girlfriends are also sad in body and mind!"

kṛṣṇaḥ puraḥ sphurati pārśva yuge ca paścāc
cittasya vṛttiṣu dṛśor viṣaye ca śaśvat
śrī gaṇḍayośca kucayos tarale yato'syaḥ
śrī rādhikā tad iha kṛṣṇamayīti satyam (135)

"Śrī Rādhikā is worthy of the name Kṛṣṇamayi (filled with Kṛṣṇa) when Kṛṣṇa is always seen before Her, at both Her sides, behind Her, in Her heart, cheeks, breasts and amulet."

kṛṣṇasya saundarya bharair vinirjitaḥ
kāmo'sya kiñcit pratikartum akṣamaḥ
rādhām iha prītimatīṁ samīkṣya tāṁ
samvādhate'sau tad agocare'balām (136)

"Cupid was defeated by Kṛṣṇa in His great beauty and was unable to directly revenge, so now he hurts Kṛṣṇa through Rādhā, seeing how much She loves Him."

spṛśati yadi mukundo rādhikāṁ tat sakhīnāṁ
bhavati vapuṣi kampa sveda romañca vāṣpam
adhara madhu mudāsyāś cet pibatyeṣa yatnād
bhavati bata tad āsāṁ mattatā citram etat (137)

"How amazing! When Mukunda touches Rādhikā, all Her girlfriends start shivering, crying and perspiring of joy, and when He drinks the nectar of Her lips (kissing Her) they all become mad!"

kṛṣṇo varīyān puruṣeṣa sad guṇaiḥ
śrī rādhikā strīṣu guṇair varīyasī
saṅgaṁ vidhātus tvanayoḥ parasparaṁ
dhātur narīnarti guṇajñatā yaśaḥ (138)

"Kṛṣṇa is the best of men with His good qualities and Śrī Rādhikā is the best of women through Her qualities. The Creator's fame as a knower of qualities is beautiful when He makes Them meet Each other." (138)

iyaṁ kṛṣṇād aṅka srajam urum upādāya rucirāṁ
vadānyāsmai rādhā rucira maṇimālām iha dadau
nipīyāsyāḥ kṛṣṇas tvad adharamadhu danta kṣatamadād
gṛhītvābhyām ālyo dara tadavalokaṁ tanumaduḥ

"Śrī Rādhā very generously gives Kṛṣṇa Her beautiful jewel necklace (Her bite marks) while She also wears a jewel necklace from Kṛṣṇa on Her chest. Kṛṣṇa happily drinks the honey from Her lips and gives Her His bites in charity. Seeing only a little of this pastime the *sakhīs* also all surrender their bodies!" (139)

anyaiva saundarya samṛddhir asyā
bhaṅgī tathānyā vapuṣo dṛśośca
svāntasya collāsabharas tathānyo
rādhāiva sānyā priya sangamena (140)

"Due to Her union with Her beloved, Śrī Rādhā's wealth of beauty is different, the gestures of Her body and eyes are different, the joy in Her heart is different and Śrī Rādhā is also different."

sva saurabhāpūrita dig vitānāṁ kaumalya
saundarya maranda pūrṇāṁ
paṅkejanīṁ tāṁ madhusūdano
'sau hitvā kathaṁ dhāvati ketakīṁ tām (141)

"Why would Madhusūdana (the *rasika* bee Kṛṣṇa) leave the Rādhā-lotus whose fragrance pervades all directions and who is full of the honey of beauty and tenderness, to run after a mere Ketakī-flower?"

mādhavyāḥ śrīr mādhavenaiva ramyā
mādhavyaivotphullayā mādhava śrīḥ
ityanyonya śrī samullasa hetū etau dhātur yuñjato'bhijnatāsīt (142)

"The beauty of Mādhavī (Rādhikā) is only charming when She is with Mādhava, and Mādhava (Kṛṣṇa, or spring) is only beautiful with blooming Mādhavī (flowers or Rādhikā). In this way the Creator is expert in increasing the joy They derive from Each other's beauty."

dṛṣṭvā rādhāṁ nipuṇa vidhinā suṣṭhu kenāpi sṛṣṭāṁ dhātā
hrīṇaḥ sadṛśam anayā yauvataṁ nirmimitsuḥ
sāraṁ cinvann asṛjad iha tat svasya sṛṣṭe samāsyā naikāpyāsīd
api tu samabhūt pūrva sṛṣṭir nirarthā (143)
vinirmite'syā vadane vidhātrā dṛṣṭvāmbujendu bahudoṣa pūrṇau
aśuddhatāṁ sūcayatā tayostau kṛtau dvirephāṅkam asī viliptau (144)

"Seeing Rādhā's beauty, conceived by some expert creator, the Creator became embarrassed and wanted to make more young girls like Her, of the most essential ingredients of beauty,

but He could not create any girl like Her. Rather, he felt that all his previous creations were worthless! Seeing Her face, he saw that he had made many mistakes while creating the moon and the lotus flower, so he proclaimed their inferiority by blotting spots on the moon and bees around the lotus flowers (as a schoolboy blots out faulty homework with ink)."

rādhā guṇānāṁ gaṇanāti gānāṁ
vāṇī vacaḥ sampad agocarāṇām
na varṇanīyo mahimeti yūyaṁ jānītha
tat tat kathanair alaṁ naḥ (145)

"Śrī Rādhā's are innumerable—they cannot be glorified even by Sarasvatī-devī. Our efforts are baffled. If there are not enough words in Sarasvatī's storehouse, then who can describe them?"

itthaṁ sālaṅkāra kāvyaiḥ sahāsaṁ
kṛṣṇaḥ kāntāṁ varṇitāṅgīṁ sakhībhiḥ
paśyan phullat saṅkucad bhugna
netrāṁ netra śrutyos tṛptim uccair avāpa (146)

In this way Rādhikā's girlfriends jokingly described all of Her limbs with poetic analogies. Hearing this, Śrī Rādhikā contracted Her blooming crooked eyes. All this greatly satisfies Kṛṣṇa's ears and eyes.

śrī caitanya padāravinda madhupa śrī rūpa sevāphale
diṣṭe śrī raghunātha dāsa kṛtinā śrī jīva saṅgodgate
kāvye śrī raghunātha bhaṭṭa viraje govinda līlāmṛte
śrī rādhā tanu varṇanāmaya itaḥ sargo'yam ekādaśaḥ

In the great poem Govinda Līlāmṛta, which is the result of service to Śrī Rūpa Gosvāmī, who is a bee at Śrī Caitanya's lotus feet, the encouragement of Śrī Raghunātha Dāsa Gosvāmī, the association of Śrī Jīva Gosvāmī and the blessing of Śrī

Raghunātha Bhaṭṭa Gosvāmī, this was the eleventh chapter, which is full of descriptions of Śrī Rādhā's divine body.

[1] *sa śrī kṛṣṇaḥ asyā rādhāyā nitambaṁ paśyan ubhayajāṁ govardhana kaṭakajāṁ kālindīpulinajāṁ ca mudaṁ sama labhata*—When He looks at Rādhā's buttocks He is with Govardhana (the buttocks) and the Yamunā (Her braid that slithers in between them) at the same time. (Śrī Vṛndāvana Cakravartī)

[2] Commentator Vṛndāvana Cakravartī says: "This arrow is really amazing— it cannot be sharp because its point is a round pearl, yet it is able to pierce the shield of Kṛṣṇa's heart!"

[3] This is a *vyāja-stuti*, or praise on the pretext of criticism, for although crookedness, restlessness and hardness are generally faults, in Rādhikā's aforementioned features they become qualities.

Chapter Twelve:

Vrinda Glorifies the Beauty of the Forest in Six Seasons

athāha vṛndā vrajakānaneśau
pādāmbuje vām ṛtu kārumukhyaiḥ
niveditaṁ ṣaḍbhir ihāsti yat tat sārddhaṁ
samākarṇayataṁ sakhībhiḥ (1)

Vṛndā said: "O King and queen of Vṛndāvana! Rādhā-Kṛṣṇa! The six seasons (summer, monsoon, autumn, *hemanta,* winter and spring) and their chief designers have a request at Your lotus feet! Please hear this with all of Your girlfriends!"

prītyarthaṁ yuvayoḥ sucitritam idaṁ vṛndāvanaṁ kiṅkarair
asmābhir bahuyatnato nipuṇatā sarvasva pratyarpaṇaiḥ
tan nāthau kṛpayā samīkṣya saphalaṁ kartuṁ yuvām arhataṁ
bhṛtyānāṁ hi viśeṣa kauśalakṛter īśāvalokaḥ phalam (2)
vṛndāvana sthiracarais tattal līlā sthalīsthitaiḥ; niveditaṁ
padābje yat taccākarṇayataṁ prabhu (3)
anyonya saṅgollasitau bhavantau
draṣṭuṁ nijārthaiḥ karuṇodbhavair vām
niṣevituṁ cājani yā samīhā tām arhataṁ naḥ saphalī vidhātum (4)

The six seasons prayed: "We are Your servants, and we have very carefully and expertly surrendered everything for Your love, so that Vṛndāvana became beautiful. Therefore, O king and queen of Vṛndāvana! Please make our work useful by looking at it! Only when the Lord sees the expert work of His servants their

work is useful! O Rādhe! O Kṛṣṇa! Please hear this plea at Your lotus feet by all the moving and nonmoving creatures of Vṛndāvana that are situated on Your playgrounds! We will be blessed if we can see Your blissful meeting, and by Your grace we may serve You then! Please fulfill our desires and reveal Yourselves unto us!"

tāvad etyābravīt kṛṣṇaṁ subalena samaṁ baṭuḥ; vṛndāvana
prajāḥ kṛṣṇa niḥsvāste rādhayā kṛtāḥ (5)
saundarya mādhuryamayī vanasya yā lakṣmīr
hṛtālāsyās tanu śobhayaiva sā
phala prasūnādimayī bahiś ca yā sakhībhir
eṣāpi samakṣam āvayoḥ (6)

Then Madhumangala and Subala said: "Hey Kṛṣṇa! Rādhā has robbed all the citizens of Vṛndāvana! She has taken away all the beauty and sweetness of the forest with Her own beauty! She and Her girlfriends even stole the forest's external features like its fruits and flowers!"

nāndīmukhī samupasṛtya tato'vadat tau svastyastu vāṁ
sahacarīgaṇa saṁyutābhyām
sāśīḥ śataṁ bhagavatī yad ihādi śadvāṁ tat karṇayoḥ
pathikatāṁ nayataṁ śubhaṁyū (7)
sa tīkṣnadaṇḍaḥ smaracakravartī vṛndāṭavī rājyapade bhavantau
samāna sāmantayābhiṣicya nyayojayad bhṛṅga pikādi cārān (8)
tad ātmamadhye kalinā na saṁyutiḥ
sambhoga hānir nṛpater bhayas tathā
samañjasatvena tato madājñayā rājye
sukhaṁ nirviśataṁ yuvām iti (9)
mām āvadat sā punar īttham īśā vivāda āsīt prathamaṁ tayoś cet
vṛndāvṛtā tvaṁ suvicārya mahyaṁ doṣo'tra kasyeti nivedayāśu (10)

Then Nāndīmukhī came and said: "O Rādhe! O Kṛṣṇa! May You and Your girlfriends be well! Holy Paurṇamāsī blesses

You and Your girlfriends a hundred times! Listen to her auspicious message: "O Rādhe! O Śyāma! King Cupid, who wields a fierce scepter, has crowned You both, giving You equal rights to rule his kingdom Vṛndāvana, giving You the Pika-birds, bumblebees and other creatures as Your attendants! Don't quarrel anymore! You obstruct Your own enjoyment and You'll have to fear king Cupid's punishment! So enter his kingdom on my order and enjoy Yourselves! Paurṇamāsī also told me that: "If Rādhā and Kṛṣṇa are quarreling you should consult Vṛndā with Them and tell me who is to blame!" (7-10)

nāndīmukhīm atha jagāda haris tvam asyā
jānāsi vṛttam akhilaṁ milanaṁ kuto nau
niḥsvīkṛtaṁ vanam idaṁ savayasyayā me
vaṁśī ca sā vimuṣitā śaṭhayānayādya (11)

Hari then told Nāndīmukhī: "You know everything about Rādhikā! How can We meet? Look how this crooked Rādhikā has ransacked the forest with Her friends! They have taken My flute also!"

kaundyabravīd yat smara sārvabhauma
pārśvaṁ prayātau kalahāyamānau
hare bhavantau pṛthu garvavantau
kiṁ tatra vṛttaṁ kathayātra satyam (12)

Kundalatā said: "O Hare! You both went to king Cupid's court to quarrel, being both too proud to admit wrong? Tell us the truth, what happened there?"

kṛṣṇo'vadat tasya samīpa etāṁ
nītvā mayoktaṁ vanaluṇṭhikeyam
nigṛhyatāṁ daṇḍitam etad arthaṁ
mad artham asyā mayi dāpayeti (13)
pṛṣṭāmūneyaṁ tam uvāca gopair asaṅkhya gocāraṇato vanaṁ te
unmūlitaṁ tat phala puṣpa lubdhaiḥ
svayā śriyā poṣitam astyado naḥ (14)

śaithilya bhājo'sya mṛṣā girāsyā dṛṣṭo mayā'syāṁ dṛḍha pakṣapātaḥ
siddhe'pi doṣe na kṛto vicāraḥ sākṣāt sa yuṣmāsu samarpito yat (15)

Kṛṣṇa said: "I took Rādhikā to the king and handed Her over to him, saying: "She has ransacked your forest! Take a fine from Her and give Me My wealth back!" When the king asked Rādhikā about Her version of the story She said: "The cowherd boys with their innumerable cows have broken so many fruits and flowers out of greed, but we nourished the forest with our own beauty!" The king believed these lies, being very partial to Rādhikā! Her offense was clear, I showed him, but still he did not punish Her! That's why I'm submitting this case to you!"

sābravīd yadi tasyāsyāṁ pakṣapātas tadāsakau;
tāruṇya ratnaṁ saṁdaṇḍya kena nirvanīkṛtā (16)

Kundalatā said: "If the king is partial towards Rādhā, then why did He stifle Her, taking the jewels of Her youth?" (16)

nṛpeṅgitenādhvani taṁ nijārthaṁ mayārthitāpīcchati cen na dātuṁ
imāṁ tadā daṇḍayituṁ pravṛtto'nayā balāt pratyuta daṇḍito'smi (17)

Kṛṣṇa said: "On king Cupid's indication I stopped Rādhikā and asked My possesions back and when She didn't give Me I began to punish Her. But She forcibly punished Me in return!"

kaṭākṣabāṇaiḥ kuṭilībhavad bhruvā
viddhas tayā gadgada ruddhakaṇṭhayā
mudaṁ sa lebhe kila kundavallikā sāpi svalīlākamalena tāḍitā (18)
tataḥ śiroveṣṭanataḥ sa patrikāṁ niṣkāsya nāndī vadanā kare nyadhāt
sā tāṁ paṭhatyasphuṭam arthitotsukaiḥ
sabhyaiḥ punas taiḥ sphuṭam apyavācayat (19)
svasti śrī smara sārvabhauma caraṇābjānāṁ sanāndīmukhī
vṛndā kundalatādi sabhya nicayeṣvetat samājñāpanam
deyā kānana sat prajāḥ pratihṛtā śrī rādhayā śrīs tato
rādhā mādhavayor yathā muralikānyāyo vidheyaś ca vaḥ (20)

As She heard this, Śrī Rādhikā pierced Kṛṣṇa's mind with Her arrow-like glances from under Her crooked eyebrows, crying with faltering voice. Kṛṣṇa became very happy when He was struck by Rādhā's playlotus. Then He pulled the letter from His turban (See Ch. 11, verse 6) and gave it to Nāndīmukhī. Nāndīmukhī read it to herself and the *sakhīs* eagerly said: "Read it out loud!" So she loudly read: "All glories to the lotus feet of King Cupid. King Cupid makes it hereby known to Nāndīmukhī, Vṛndā, Kundalatā and all the assembled *sakhīs* that all the wealth that Rādhā stole from the forest-creatures must be returned and that a decision must be made in Rādhā and Madhava's quarrel over the Muralikā-flute!" (18-20)

sabhyeṣu pṛcchat svatha rādhikāṁ tāṁ puraḥ sthitovāca tadā viśākhā
purānayākhyāyi nṛpāgrato yat puṣṇāti seyaṁ vanam ātma lakṣmyā (21)

Hearing this, the *sakhīs* became eager to ask Rādhikā about it. Then Viśākhā stood before them and asked: "I don't understand! Rādhikā already told the king that She had (not taken anything, rather She had) nourished the forest with Her own beauty!" (21)

athāha lalitā mugdhe tad etat kathanena kiṁ; pratibimbaṁ hi
rādhāyāḥ śrī mūrter vrajakānanam (22)
kiṁ kariṣyati rājā naḥ sūcakair upayāpitaḥ; pālayāmo'ṭavīṁ
svīyāṁ gṛhnīmo'syāḥ phalādikam (23)
tathāpyājñāsya pālyā ced gatvāgre paśyatāṭavīm;
vṛndāvaneśayā puṣṭām ātmapoṣaṁ sakhīm iva (24)
naivāsmābhiḥ kvāpi dṛṣṭāsti vaṁśīdharmocchittyai dīkṣitā yā satīnām
sāsmad diṣṭyā labhyate cet tadainām
kṛṣṇāpūrair vāhayāmaḥ samudram (25)

O silly girl!

Lalitā said: "~~You fool!~~ Why are you saying this? The beautiful form of the Vraja-forest is Rādhikā's reflection! If rascals slander us, what is the king going to do to us? We will sustain the forest ourselves and reap its fruits and flowers. If you say we should still execute king Cupid's order, then look at the for-

est, go ahead! It is nourished by the Queen of Vṛndāvana (Śrī Rādhikā) as if it was Her own girlfriend! We have not seen Your flute, which is initiated in a vow to destroy the ladies' chastity, anywhere! We'll be lucky if we can throw it into the Yamunā! Let it float to the ocean!" (22-25)

nāndyabravīt kṛṣṇa vana prajābhyo dattā mayā śrīr iti yad vaco'syāḥ
satyaṁ mṛṣā veti vicārya pūrvaṁ vaṁśyā vicāraḥ parato vidheyaḥ (26)

Nāndīmukhī said: "Kṛṣṇa! Rādhikā says: "I have returned the wealth of beauty to My subjects in the forest." Consider whether this is true or false, and then a decision will be made about Your flute!" (26)

vanam anu lalitāgre kṛtya rādhāṁ calantī vipina
viharaṇecchuḥ preṣṭhayoḥ prāha sabhyān
calata saha mayaiva svaśriyā rādhayājñā kalayata
vanam etat poṣitaṁ bhūṣitaṁ ca (27)
khaga mṛga taru vallī patra puṣpādi vṛnde
prakaṭa kanaka gaurādvaita varṇe'tha jāte
agharipu mukha sabhyānāntu te te padārthāḥ paricaya
padamīyuḥ kevalākāra bhedaiḥ (28)

Lalitā, who was eager to arrange for Rādhā and Kṛṣṇa's enjoyment in the forest, pulled Rādhikā along, telling the *sakhīs*: "Come along! You can see how Rādhā ornaments the forest, nourishing it with Her own beauty! All the birds, deer, trees, vines, leaves, flowers and so have become purely golden!" Lalitā showed Kṛṣṇa and His girlfriends which item was which, since they were now only distinguishable by their shapes. (27-28)

sabhyān puraskṛtya jagāda nāndī
satyaṁ vacaḥ śrī vṛṣabhānujāyāḥ
puṣṭaṁ sva kāntyā vipinaṁ yad asyā
netrotsavaṁ nas tanute'khilānām (29)

Nāndīmukhī said: "The words of Vṛṣabhānu's beautiful daughter are true! She has nourished the whole forest with Her own lustre and created a festival for our eyes!" (29)

kṛṣṇo'vadad yāti yadeyam ālayaṁ
sampattim ādāya vanasya kṛtsnaśaḥ
āyāti ced bhūpa bhiyārpayaty amūṁ
tad indrajālaṁ kim u vetti rādhikā (30)

Kṛṣṇa said: "When Rādhikā returns home She will take all the wealth of the forest with Her, but when She returns to the forest She returns it out of fear of Cupid. Does She know magic?"

harṣotphullāḥ prahasitamukhīr vīkṣya sarvā vayasyāḥ kṛṣṇe
yatnāt sapadi baṭunā prāpite'grasaratvam
śrī rādhāyā dyuti śabalitā kṛṣṇakāntiḥ samṛddhā protsarpantī
marakatanibhā vyānaśe kānanaṁ tat (31)
hṛṣṭo'vadacchrī madhumaṅgalas tān
mitho miladbhyaḥ śabalojjvalāṅgau
rādhā mukundau smara tāpitau
kiṁ tad vañcanāyaikyam iha prayātau (32)

Seeing that all the *sakhī*s were blooming up of joy, Madhumangala brought Kṛṣṇa before Rādhikā. When Kṛṣṇa's luster mixed with Rādhikā's lustre, the whole forest became green like an emerald. (31) Joyfully Madhumangala said: "Friends! How splendid is the combination of Rādhā-Mukunda's lustre! Did this splendor appear because They wished to escape from Cupid's heat, thus attaining Oneness?" (32)

sabhyān ūce prahasitamukhī tuṅgavidyā kavīśā śrī gāndharvā
dyutiśabalitaiḥ kāntipūrair murāreḥ
yūyaṁ sarve marakatamayīṁ dīptimāsādya sadyaḥ prāptāḥ
sthodāharaṇa padatāṁ tadguṇālaṅkṛter nu (33)

Tuṅgavidyā, the queen of poets, smiled and told the assembly: "Even you all began to shine like emeralds from the melting of Gāndharvā-Murāri's splendor as an example of the ornamentation of Their attributes!"

kiñcid vivakṣau puratah sarantyāṁ
calat karāyāṁ vanapālikāyām
daivāt samīrābhimukhī yad āsīd
vaṁśī tad āsya dhvanir uccacāra (34)
tat kākalī śravaṇataś cakitāsu sarvā
svāsādya tāṁ sapadi kundalatā sakhībhiḥ
ādāya tat karatalān muralīm athaināṁ
caurīyam ityupaninaya hareḥ samīpam (35)

Then Vṛndā wanted to say something, so she waved her hand, which held Kṛṣṇa's flute and by chance the wind blew through it, so it resounded. Hearing this, everyone was astonished. Kundalatā and all the *sakhī*s came up to Vṛndā, took the Muralī out of her hand, said: "Vṛndā is the thief!!", and took her along to Hari.

rādhābravīn muralikāṁ vinidhāya vṛndā pāṇau
kadarthayati te sakhi devaro'smān
tan manyase na yadi pṛccha kuto'nayeyaṁ prāptā na ced
vadati satyam iyaṁ hi daṇḍyā (36)

Rādhā told Kundalatā: "*Sakhi* Kundalatike! Your cousin gives us unnessecary pain! Look! Now He found the flute in Vṛndā's hand! Now ask Vṛndā where she got the flute, and if she does not speak the truth, she is to be punished!" (36)

vṛndāha kakkhaṭikayā vaṁśī śaibyā karād balāt;
ācchidyānīya me dattā kuñje nāndīmukhī puraḥ (37)

Vṛndā said: "Kunde! Kakkhaṭī, the old she-monkey, forcibly snatched the flute from Śaibyā's hand and gave it to me in the *kunja* in front of Nāndīmukhī!"

atha kundalatā vaṁśīṁ kṛṣṇa pāṇau samarpayat; so'pyādāya
cirāllabdhāṁ prahṛṣṭas tām avādayat (38)
manovaṁśān kurvaṁs trijagad abalānāṁ madanarug
ghuṇotkīrṇān jīrṇān sthiracara dharmān vinimayan
ṛtūnāṁ sampattīr yugapad iha ṣaṇṇāṁ samudayan sudhāsāraiḥ
siñcan jagad udalasad veṇu ninadaḥ (39)
śrī kṛṣṇasyāvikala muralī dhvānabāṇair vidūrān nārīṇāṁ yad
vara dhṛti yujāṁ darpakonmattatāsīt
astrīloko'pyabhavad atanūccaṇḍa pīḍāvihastas tannāścaryaṁ
yad ayam abhito māramūrti svarūpaḥ (40)
dravati śikhara vṛnde'cañcale veṇunādai
diśi diśi visarantīr nirjharāpaḥ samīkṣya
tṛṣita khaga mṛgālī gantum utkā jaḍā taiḥ svayam api
savidhāptā naiva pātuṁ samarthā (41)
vaṁśīnādaiḥ sarasi payasi prāpite grāvadharmaṁ haṁsīḥ
sandānita padayugāḥ stambhitāṅgī riraṁsuḥ
āsannīśāḥ svayamapi jaḍā baddhapādā na gantuṁ tābhyo
dātuṁ na viṣaśakalaṁ nāpi bhoktuṁ marālāḥ (42)

Then Kundalatā handed the flute back to Kṛṣṇa, who began to play on it, happy to have it back after so long. The sound of this flute is like the erotic fever caused by a termite that causes the bamboo-like chastity of all the ladies of the three worlds to rot. It moves all immobile creatures and stuns all mobile creatures, it causes all the six seasons of the year to appear simultaneously and it sprinkles the wholé world with the nectar of transcendental bliss. The fixed arrows of Śrī Kṛṣṇa's Muralī-songs madden even the most calm women, casting their patience far away! Why, even the men become afflicted by Cupid's arrows! This is not so astonishing, since Kṛṣṇa is Himself the transcendental Cupid. The flickering sound of this flute causes mountains

to melt and to flow in all directions. The thirsty birds and deer that eagerly approach this fluid become stunned after hearing this flute song and are unable to drink it. The water in the lakes is stoned and causes the female swans to become stunned also, as if their feet were firmly bound in it. Although their husbands wanted to mate with them and feed them lotus stems, they were also stunned and could neither move nor eat. (38-42)

tato vṛndāṭavīṁ vṛndā sphītāṁ tat tad ṛtuśriyā; darśayantī
svanāthau tāvabhāṣata purogatā (43)
sphurat stambhāstabdhair vilasita caraiḥ kampabalitā
sthiraiḥ kampraiḥ svinnā sravad upalakair gadgada yutā
virāvair aspaṣṭaiḥ pulaka valitāṅgyaṅkuracayaiḥ sakhī
śreṇīveśau praṇaya vivaśā seyam aṭavī (44)

Then Vṛndā took Rādhā and Kṛṣṇa along to show Them the beauty of Vṛndāvana in the six seasons, saying: "Look! This forest looks as beautiful as Your girlfriends, being absorbed in love. Just as the *sakhī*s are beautiful with their ecstasies like inertia, the forest is also beautiful when its mobile creatures become inert and its immobile creatures start moving, it perspires with its melting stones, its voice falters with the flapping of its birds' wings and its sprouts show its ecstatic goosepimples (In this way the forest shows its eight *sāttvika* ecstatic symptoms)."

vāsantī bakulādikair vicakilāmoghā śirīṣādikair
yūthī nīpa suketakī prabhṛtibhir jātyabja bāṇādibhiḥ
lodhrāmlāna mukhaiś ca cāru kusumair bandhūka kundādibhiḥ
kḷṛptākalpa vibhūṣaṇārcitatanus tair bhāti saiṣāṭavī (45)

"In spring Vṛndāvana's body shines with ornaments of Mādhavī- and Bakula-flowers, in summer with Mallika-, Amogha (rose)- and Śirīṣa-flowers, in the monsoon with Yūthika-, Kadamba- and Ketakī-flowers, in autumn with Jāti-, lotus- and blue Jhiṇṭī-flowers, in the Hemanta-season with

Lodhra- and Amlāna and in the winter with Bandhūka-, Kunda- and other pretty flowers!"

phullābhir mādhavībhir bakahara vilasantyatra phullā rasālāḥ
sanmallībhiḥ śirīṣās tviha varagaṇikā vīthibhiś cātra nīpāḥ
jātībhiḥ saptaparṇā iha ca kusumitāmlāna pālībhir asmin
lodhrās te vāṁ saparyārthina iha phalinī śreṇibhiḥ kundabhedāḥ (46)

"O destroyer of Bakasura! For Your worship the Mādhavī-vines blossom with mangoes, the best Mallikas with the Śirīṣa-flowers, the Yūthikās with the Kadambas, the Jāti-flowers with the Chatima (Saptaparṇa)-trees, the Lodhras with blooming, unwilted Pālis and the Priyaṅgu-vines with the Kunda-flowers!" (46)

bhṛṅgaiḥ kvāpi vanapriyāḥ kvacid ime cāṣaiśca dhūmyāṭakā
dātyūhaiḥ śikhi cātakās tata ito haṁsādayaḥ sārasaiḥ
kīrāḥ kvāpi kikhīkulair iha bharadvājaiś ca hārītakā
gāyantīva mudātra vāṁ guṇa yaśaḥ premnā ruvantaḥ sadā (47)

"Somewhere the bees sing with the cuckoos, somewhere the Cāṣa-birds (golden Cāṭakas) sing with the Dhūmyāṭakas (fork-tailed passerine-birds), the Dātyuhas (gallinules) sing with the peacocks and the Cāṭaka-birds, cranes sing with the parrots and somewhere the larks sing with Hārītas. Thus all the birds always blissfully and lovingly sing Your glories and fame!"

śākhaikā mukulair yutā kiśalayair anyā prasūnaiḥ parā-
pyekasyeja taror haridbhir aparā kācid dalaiḥ pāṇḍuraiḥ
anyānyāpi ca jālakaiḥ kila phalaiḥ pākonmukhaiḥ paktrimair
yasyetthaṁ tarumaṇḍalaḥ saḍṛtubhiḥ svaiḥ svair guṇaiḥ sevyate (48)

"Some branches carry buds, other branches blooming sprouts, others only flowers, some have green leaves, some have pale leaves, some have ripe, some have half-ripe and some have

unripe fruits. Thus You are served by the six seasons with their own individual characteristics!" (48)[1]

iyaṁ vṛndāṭavyā tata ṣaḍṛtu lakṣmī sahacarī kulaiḥ svaiḥ svais
tat tan madhura vibhavair maṇḍita tanuḥ
bhṛtoccaiḥ sambhārā praṇaya vivaśālīva rabhasāt svasampadb-
hiḥ sākṣād abhilaṣati vāṁ sevana sukham (49)

"The six seasons with their Lakṣmīs (presiding goddesses) desire the happiness of direct loving service to You with their own paraphernalia, their bodies beautified with sweetness and opulence as if they were Your loving girlfriends!" (49)

ūrdhva prasarpa sumano rajaḥ paṭaṁ
vidhunvatī vīkṣya gṛhāgatau yuvām
samīra lolāga latāvali cchalād ānanditā nṛtyati vṛndikāṭavī (50)
nānā varṇaiś ca patitaiḥ puṣpaiś citrāmbarair iva;
vartmāstaraṇam ānandāt kurvatyabhyeti vām iyam (51)
yuṣman mukhendu sravad indukānta
sat kuṭṭimānāṁ payasārpayantī
pādyaṁ yutaṁ tat saraṇīṣu jātaiḥ
śyāmāka dūrvāñcya parājitābjaiḥ (52)
arghyaṁ ca dūrvā sumano'ṅkurādikair
nivedayantyācamanīyam ambubhiḥ
tad ambu padyāntika jāga niṣpatal
labaṅga jātīphala korakānvitaiḥ (53)
sravan marandair madhuparkam abda
cchāyāhimāmbhaḥ kaṇa bhāra namraiḥ
śitānilais toyanibhaiḥ sugandhaiḥ
snānīyamānīya samarpayantī (54)

"Seeing You returning home, Vṛndikāṭavī (Vṛndāvana) welcomes You by spreading out a canopy of soaring flower pollen (or petals), and its vines and trees blissfully dance in the wind. The multicoloured flowers that fall from these trees are like

a nice carpet that joyfully covers the paths for Your arrival, the moonstone altars in the forest melt when Your moon-like faces appear and that water is Your *pādya* (foot water for the deity in *pūjā*) flowing down the path, mixing with Dūrvā-sprouts, Aparājita-, Śyāmaka- and lotus flowers that grow there. The flowers, Dūrva-grass and sprouts offer *arghya*, nutmeg (Jātiphala) and clove-buds falling from the trees are Your mouthwater (*ācamana*), the honey dripping from the flowers is *madhuparka*, which is brought before You by the bowing trees. The cool fragrant breezes carry many drops of water that give You a shower." (50-54)

kiśalayadala nānā varṇa puṣpoccayānāṁ jita maṇi
mukureṣvaṅgeṣu vāṁ bimbitābhiḥ
rucibhir iha vicitrāṇyaṁśukānyaṅga
yogyānyavayavacaya yogyālaṅkṛtīś cārpayantī (55)
svotpanna candana madāguru kuṅkumānāṁ
cañcat samīra militair vara saurabhair vām
carcāṁ mudāṅga nicayeṣu samarpayantī
nānā parāga milanaiḥ paṭavāsakāṁś ca (56)

"Your bodies, that defeat the lustre of jewelled mirrors, reflect the multicoloured fresh buds, flowers and leaves that the forest of Vṛndāvana has offered to You as suitable dresses and ornaments. The restless wind meets with the nice fragrance of sandal paste, *aguru,* musk and vermilion that came from the forest and blissfully anoints Your limbs with the fragrant pollen named Paṭṭavāsa!"

gucchārdhān bakulaiḥ kṛtān vicakilair ekāvalīṁ gostanān
yūthībhir nava mālatī sukusumaiḥ śrotrāvataṁsānyapi
amlānair api garbhakāṁś ca rasanāṁ kundaiḥ kṛtāṁ vām asav
anyair anya vibhūṣaṇāni kusumair aṅge'rpayantī mudā (57)

"The forest blissfully ornaments You with half bunches of Bakula-flowers, single strings of Jasmine-flowers, a Gostana-necklace of Yūthi-flowers, earrings of fresh Mālatī-flowers,

blooming Amlāna-flowers for the braid, little bells made of Kunda-flowers and other floral ornaments!" (57)

svotpannāneka sat puṣpa tulasīdala mañjarīḥ;
pallavāṁścārpayantyeṣā taiḥ kṛtāś ca bahu srajaḥ (58)
ūrdhva prasarpad vara saurabhormī
lolāli mālāmiṣato'tra dhūpam
dīpaṁ calad gandhaphalīcchalena
naivedya miṣṭaiḥ svaphalair dadānā (59)
rambhā garbhaja karpūra labaṅgailādi saṁyutaiḥ; samar-
payantī tāmbūlaṁ sva pūgāhilatā dalaiḥ (60)
svayaṁ patadbhiḥ kusumaiḥ subāhava kulādibhiḥ;
puṣpavarṣaṁ vidadhatī śārī śuka jaya svanaiḥ (61)

"Vṛndāvana offers You different kinds of garlands with the best self-grown flowers, Tulasī-leaves and buds as well as sprouts. The forest offers You incense with soaring waves of fragrance in the form of its restless bumblebees, a lamp with its swaying Campaka-flowers and foodstuffs with their sweet fruits. The barks of the baṇana-trees offer You betel leaves with camphor, cardamom and cloves it produces itself along with *guvāk* and leaves from the betel vines. Bakula- and Sephālikā-flowers spontaneously fall from the trees as a flower shower (*puṣpāñjalī*), while the *śārī*- and *śuka*-parrots sing Your glories!" (58-61)

maruccalaccampaka śākhikādoś chadāgrapāṇyutkalikāli dīpaiḥ
virāva vādyair alināda gānair nīrājayantyadya mudāṭavī vām (62)
samīraṇotthāpita pātitair muhuḥ śākhācayaiḥ puṣpa phalāni pallavaiḥ
namrair mudāsau yuvayor vitanvatī
pādāmbujāgre'mita daṇḍavan natim (63)

"The buds of the Campaka-flowers that grow on the tips of the branches are like lamps for offering to You, waved by the wind. The songs of the birds are like the playing of musical instruments and the humming of the bees are like the songs sung

in *ārati* that the forest joyfully offers to You. The branches of the trees blissfully bow down to You with their burden of flowers, fruits and sprouts, swaying up and down in the wind. They blissfully offer innumerable obeisances to Your lotus feet!" (62-63)

stutiṁ khagānāṁ ninadair alisvanair naivedyaṁ
ca gānaṁ pika pañcamaiḥ kalaiḥ
kathās tvadīyāḥ śuka śārikādibhir nṛtyaṁ
ca nṛtyacchikhibhir vitanvatī (64)
cakrānilotthāpita puṣpadhūlī jālair uparyāśu vitāyamānaiḥ
mādhvīka pīyūṣa kaṇā sravīṇi
mudātapatrāṇi ca vibhratīyam (65)
itas tato vallari cāmarair
marud vilola rambhādala tāla vṛntakaiḥ
samvījayantīti kṛtān mahotsavād
ānanda satrair akhilān atarpayat (66)
mukunda mandānila sat kuvindakaḥ
samucchalat puṣpa rajo vitānakam
itas tato'ñcan madhupāvalīturīṁ
kṣipan nivoṣṇāvaraṇāya vāṁ vayet (67)

"The birds sing Your glories, the bumblebees play musical instruments and the Pika-birds sing in the fifth note, the *śuka* and *śārikā*-parrots talk about You and the peacocks are dancing. A joyful whirlwind puts up an umbrella with a net of flower pollen, from which nectarean honey drops ooze, the whisk-like vines and the palm-like banana-leaves are happily fanning You here and there as if they are in a great sacrificial festival of bliss. In this way the forest also pleases all other creatures! O Mukunda! The soft breeze becomes like a weaver, making a multicoloured canopy of flower pollen here and there as Your shelter from the sun, and the bees help him holding the cloth!" (64-67)

īśāvimaṁ paśyatam ātmano'gre
vasanta kāntākhyam araṇya bhāgam
yasminn ṛtūnām adhipo mudā vāṁ
sevotsukaḥ svair vibhavaiś cakāsti (68)

(Then Vṛndā took Rādhā and Kṛṣṇa along to the spring-forest and said:) "O king and queen! Behold the Vasanta Kānta-forest ahead of You, where the spring, the king of seasons, is eagerly and joyfully awaiting You to serve You with its own opulences!" (68)

atha tad vilokamuditena sva madhurima darśanodgatā sā
hṛdaya dayitāṁ prati tāṁ pramadād avarṇi hariṇā vana dyutiḥ (69)
kunde marandāśana tundilās te mandādarāḥ samprati kundadanti
indindirāḥ paśya maranda lubdhā
mākandam ucchūna śikhaṁ prayānti (70)

Seeing the beauty of this forest, Hari happily described it to His heart's beloved who was eager to know its sweetness: "O Kunda-danti (girl with teeth as white as Kunda flowers)! Look! The bumblebees, satisfied with drinking their honey, leave the Kunda-flowers and go to the mango-vines, loudly humming out of greed for their honey." (69-70)

maunavrataṁ tyaktum ivānya
puṣṭāḥ kaṇṭhaṁ kaṣāyeṇa viśodhayantaḥ
sārddhaṁ pikībhiḥ kalakaṇṭhi paśya
mākandam udyan mukulaḥ prayānti (71)

"O Kalakaṇṭhi (girl with a sweet voice)! The cuckoos are singing, eating the mango-pits! Now look! The cuckoos and their wives give up their vows of silence and go to the budding mango-tree to sweeten their voices with its harsh!" (71)

vāsantī svarṇa yūthi mukha hasita latālībhir āliṅgitāṅgī
phulleyaṁ campakālī bakulatatir iyaṁ sāpi tāpiñcha mālā
seyaṁ punnāga vīthī sutilaka vitatiḥ sā tviyaṁ cūtapālī
śreṇīyaṁ vañjulānāṁ vilasati puratas cāvaliḥ keśarāṇām (72)

"These Campaka-vines that are embraced by blooming Mādhavī- and golden Yūthikā-vines and the Bakula-trees that are entwined by fresh Jasmine-vines are shining before the Tamāla-garlands, the Punnāga-, the beautiful Tilaka-, mango-, Vañjula- and Nāga Kesara-trees!"

punnāgāḥ saptalābhir vidhumukhi bakulāḥ sallabaṅgāvalībhiḥ
kubjābhiḥ kovidārāḥ sudati rurucire campakāḥ ketakībhiḥ
te'śokāḥ svarṇa yūthītatibhir iha lasat kiṁśukāḥ pāṭalībhir
vāsantībhī rasālāḥ sita śatadalikā śreṇibhiḥ keśarāś ca (73)

"And look, O moonfaced girl! The fresh Jasmine-flowers shine with the Punnāga-trees, the best clove-garlands with the Bakula-trees, the Kubja-vines with the golden Kovidāra-trees, the Ketakī-flowers with the Campakas, the Aśoka-trees with the golden Yūthī-vines, the nice Kiṁśuka-trees with the roses, the Mādhavī-vines with the mango-vines and the white lotus flowers with the Kesaras!" (73)

atimuktair atimuktair atimuktaiś cānvitaṁ vanaṁ yad idaṁ;
rathakṛn mālika mokṣāṅkāṅkṣair api sevitaṁ tasmāt (74)

"This forest has Atimukta-trees, therefore the chariot makers take shelter of it (chariots are made out of its wood), the Mādhavī-garland-makers like it (Atimukta means Mādhavī-flower) and those who seek liberation come here (to Vṛndāvana. Atimukta means completely liberated)."

śarotpatti sthānāyata idam araṇyaṁ ratipater latāvṛkṣa vrātaḥ
kusuma śara kārāyata iha

patan bhṛṅgavyūhaḥ pratikusumam uccair dhvanimiṣād diśan
bhadrābhadraṁ gaṇayati parīkṣākaraiva (75)

"Cupid's flower arrows are made from the trees and vines of this forest. A phalanx of bees are its inspectors, wandering from flower to flower, loudly buzzing to indicate which one is fit and which one is unfit." (75)

madhupī madhupaṁ viṣṭaṁ sva
pratibimbāñci puṣpam anu dṛṣṭvā
militāṁ madhupīm anyāṁ
matvā tṛṣitāpi nivavṛte roṣāt (76)

"This bumblebee girl now sees her lover within a flower. Seeing her own reflection beside him she burns with jealous anger, thinking this to be a rival. Although she is very thirsty she refuses to enter that flower and drink its honey." (76)

("Just like You in premā-vaiccitya extasy")

vanam anu militau nau vīkṣya harṣāt prakāśya svaka nava
phala dantāṁs tacchadauṣṭhādharāṁś ca
kamala mukhi kadalyaṁ paśya saṅkocayantyaḥ patad ati
madhu vāṣpāḥ kampitāṅgyo hasanti (77)
vallīṣu hallīśaka keliraṅgī bhṛṅgībhir aṅgīkṛta nṛtyabhaṅgaḥ
prasthāpya bhṛṅgīṁ dayitāṁ nigūḍhaṁ saratyasau
bhṛṅga yuvābja ṣaṇḍam (78)

"Look, O lotus faced girl! Out of joy from seeing Us, the banana trees show their teeth in the form of their fresh fruits! Their bark is their lips and they shower honey on us, smiling with bodies shivering of joy! A young bee forms a group with his she-bees and begins to dance the Hallīśaka[2] on the vines. Then he takes his dearmost she-bee along to hide in the lotus-cluster."

("Just like I have taken You from the rasa-dance")

aṭavīṁ priyām atha darśayan;
avadat priyau madhumaṅgalaḥ (79)
nicāyataṁ śrī vrajakānaneśau
nidāgha mañjuṁ vanabhāgam etam
yaḥ svāgatau vīkṣya purobhavantau
sevotsukaḥ svair vibhavaiś cakāsti (80)

Madhumaṅgala showed his dear Vṛndātavī (Vṛndāvana) to Rādhā and Kṛṣṇa, saying: "O king and queen of the Vraja-forests! Look at the beautiful summer-forest that is very eager to serve You! Seeing Your auspicious arrival, it has become very beautiful!" (79-80)

so'yaṁ ṭiṭṭibha dundubhi dhvanibharair dhūmyāṭa bherī svarair
jhillī jhallari nisvanaiḥ pika pikī vīṇā ninādair mudā
dṛṣṭvā vām iha cāṣa ḍiṇḍima ravaiḥ śarī vacaḥ saṁstavair
bhṛṅgālī dhvani gītakair vitanute nṛtyaṁ latāgraiś calaiḥ (81)
vastrāṇi sat pāṭali puṣpavṛndaiḥ śirīṣa puṣpair avataṁsakāṁś ca
mallībhir aṅgābharaṇāni harṣād vibhartyasau vām iva dātum utkaḥ (82)
supaktrimaiḥ pīlu karīra dhātrī rājādanaiḥ sat panasāmra bilvaiḥ
vikaṅkatair jālaka tālabījaiḥ siṣeviṣur vāṁ dhinute'sakau mām (83)

"The Ṭiṭṭibha-birds sing like Dundubhi-drums, the Dhumyāṭakas sing like Bherī-drums, the crickets hum like hand cymbals, the cuckoos sing like Vīṇās and the Cāṣa-birds sing like Ḍamaru-drums (an X-shaped drum like Lord Śiva's). The *śārikā*-parrots recite Your praises, the bees are singing and the vines are dancing out of joy from seeing You! The forest is eager to serve You with roses for garments, Śirīṣa-flowers for earrings and Jasmines for body ornaments! These are all blissfully provided by the forest! This forest wants to serve You with edibles like these ripe Pīlu-fruits, Karī-fruits, Myrobalans, good jackfruits, mangoes, Bael-fruits, Vikaṇṭhas and palmseeds. They make me very happy also!" (81-83)

iha ravimaṇi baddha prāntabhūmyuṣmadīpyad dinakara
karajālair mlānim āśaṅkya vāṁ kim
praṇayatata nijāṅgaiś chādayantyo bhavantau kalayatamaga
vallyaḥ pallavair vījayantī (84)
bahuprajeyaṁ kadalī nijātmajair
vṛtābhitas taiḥ sutavaskarā yathā
tāḷlālayantī cchada pāṇinā vabhau
dhayantyadho'ñcat sumanaḥ snutastanam (85)

"The trees and vines become afraid that You will suffer from the heat caused by the sun-rays that shine on the sunstone-studded pavement and lovingly shade and fan You with their leaves. The banana-trees are like ladies that have seven sons, keeping them all around them, fondling them with their hand-like foliage and showering them with the honey dripping from their flowers as if they're breast-feeding them." (84-85)

sudīrgha nāseti supaktrimāmre
vinyasta cañcuṁ pikam ākalayya
smerānanāḥ prekṣya puro nijālīḥ
priyāṁ hare paśya vinamra vaktrām (86)

"O Hare! Look! Looking at the cuckoo, that keeps its long beak in the ripe mango, the *sakhīs* laugh (taking it to be You kissing Rādhā on the mouth)! Seeing this, Rādhikā lowers Her head out of shyness!"

mallī vallīmatallī tatibhir iha lasallola lolālimālā
cillībhiś cārutallī taṭabhuvi vidadhat sādhu hallīśakelim
krudhyat kandarpa mallīkṛta kusumacayeṣat smitābhis tamālaḥ
so'yaṁ śrī gopapallīpatisuta iva sad vallarībhiś cakāsti (87)

"A Jasmine-creeper embraces a Tamāla-tree by the side of this beautiful lake. Its flowers are the smiling face of this Tamāla-tree and the wandering bees are its eyebrows. It is as if

the prince of cowherds takes the excellent *gopīs* with Him and joyfully dances the Hallīśaka!"

niśamya vācaṁ madhumaṅgalasya
rādhā mukundau smita śobhitāsyau
vṛndā vitīrṇān śravaṇe nyadhattāṁ
śirīṣa puṣpa stavakān parasparaṁ (88)
karāravindena parāgapāṁśulān kṛṣṇaḥ priyāyā alakān vyatastayat
sāpyasya cūḍopari keki candrakān vikāśi dormūlam athālakān api (89)

Rādhā and Mukunda beautified Their faces with smiles when They heard Madhumaṅgala's words and They put Śirīṣa-flowers, handed by Vṛndā, on Each other's ears. Kṛṣṇa showered Rādhikā's curly locks with flower pollen and Rādhikā lifted Her arm, showing Her armpit, to shower Kṛṣṇa's locks and peacock feather crown with flower pollen.

kṛṣṇaḥ priyām āha hṛdi spṛśan
priye nidāgha tāpair upatāpito'bhitaḥ
palāyamānaḥ kuca śaila durgakaṁ
samāśritaḥ śaityaguṇo'sti kiṁ tava (90)

Kṛṣṇa touched His beloved's breast and said: "Priye! Has the quality of coolness, being burned by the summer heat, fled and taken shelter of the boulder-fortress of Your breasts?" (90)

kānte sudhāṁśu maṇibaddha nagālabāle
tvad vaktra śubhra kiraṇodaya jāmbupūre
snātvā nipīya salilaṁ vigatoṣṇatāpās
tat setu mūrdhni vilasanti khagāḥ sakāntāḥ (91)

"O beloved! The irrigation-reservoirs' moonstone dams start shedding water when they see the rising of Your moonlike face (a moonstone melts when the moonrays touch it), so the birds and their wives start enjoying on the crests of their bridges, bathing and drinking there to remove the summer heat!"

rādhākṛṣṇau prāha tatastau subalo'pi
prāvṛṅ mañjuṁ paśyatam agre vanabhāgam
vidyun meghau vām iha matvā praṇayāndhau
nṛtyatyārān matta mayūravraja eṣaḥ (92)

Then Subala told Rādhā and Kṛṣṇa: "Behold the beautiful monsoon-forest before You, where the peacocks, blinded with love, dance like mad, taking You to be a lightning in a cloud!"

mallī matallī kulapālikānām aṅke
niṣaṇṇān bhramarān sulolān
sva saurabhaiḥ paśyatam āttagarvāḥ
karyantyam uṣmin gaṇikā hasantyaḥ (93)

"And look! The Yūthikā-flowers in this forest smile very proudly when they attract the restless bees from the laps of the best housewives, the jasmine-flowers, with their fragrance (like prostitutes attracting unfaithful husbands from their wives' laps with their fragrance)!"

asmin bhṛṅgāli lalitā varṣāvarṣorjjitāṭavī; ghanameghāvṛtā
bhāti yūthīyūthīkṛtālikā (94)
abhramabhrāvṛtaṁ cāsmin bhuvanaṁ bhuvanāplutam
kakubhaḥ kakubhaiḥ phullair vyāptā nīpa kadambakaiḥ (95)
ālālapītīha mudā pikālī dātyūhamālāpi ca kokavīti;
saṁrāraṭītyatra hi cātakāliḥ śālūra vīthī pariroravīti (96)
virāravītyatra bakālir eṣā śikhāvala śreṇyapi daṁdhvanīti
koṣaṣṭikāli praṇināṇadīti prasaṁsvanītyatra ca mudgu paṅktiḥ (97)

"This forest shines with swarms of bumblebees, great rain-showers and Yūthikā-vines that keep the bees together, covered by dark clouds. The sky is covered by clouds and the earth is inundated. All directions are pervaded by blooming Arjuna-, Nīpa- and Kadamba-trees, the Pika-birds, bumblebees, Dātyūhas,

Cakravākas, Cāṭakas and frogs blissfully sing, and the geese, peacocks, waterfowls and swans are cooing loudly." (94-97)

ghanāvalī nīla nīcola saṁvṛtā balākikā mauktika hāra dhāriṇī
balārikodaṇḍaka maṇḍanā puraḥ prāvṛt
sakhīvecchati vāṁ niṣevitum (98)
kadambaiḥ prālambān kuṭaja kusumair garbhaka varān kirītān
ketakyā dala samudayai raṅgaṇa yutaiḥ
sphuṭad yūthī puṣpair api vividha hārān sa kakubhair asau
prāvṛṇlakṣmīś caraṇakamaleṣvarpayati vāṁ (99)

"The monsoon-forest wants to serve You like a *sakhī* with a dress of blue clouds, a row of ducks in the sky provides Your pearl necklaces and the rainbow offers You jewelled ornaments. The monsoon-goddess offers You a long and simple garland of Kadamba-flowers, nice hair-ornaments with mountain jasmines, coronets of Ketakī-flowers and various necklaces with blooming Arjuna-, Raṅgaṇa- and Yūthī-flowers at Your lotus feet." (98-99)

ghuṣṛṇa mada viliptorojayoḥ pakka tālair lasad
alaka tatīnāṁ pakka jambūphalaiḥ sā
tvayi tava dayitāyāḥ svaṅgulī parvakāṇām upamitim
abhidhatte pakka kharjūrakaiś ca (100)

"The monsoon-goddess offers You ripe palmfruits anointed with *kuṅkuma* and musk, that resemble Śrī Rādhikā's breasts, Her hair resembles ripe Jambū-fruits (blackberries) and Her fingertips ripe dates."

kṛṣṇaṁ vinā sulīlaḥ ko vā vrajam ṛte kva vā līlā bhaṇyata
iti dātyūhaiḥ ko vā ko vā kva vā kva vā virutaiḥ (101)

"Who (*ka*) can perform such nice pastimes as Kṛṣṇa, and where (*kva*) else (*vā*) but in Vraja does He play?" Asking this, the

Dātyūha-birds (gallinules) sing *ko vā ko vā* (who else, who else) *kva vā kva vā* (where else, where else)."

kṛṣṇaṁ śaśvat svalīlā ghanarasa vitaraiḥ prāvṛṣaṁ saṁsṛjantaṁ
hitvā ke vā payodāḥ kvacid api ca kadāpyambuvṛṣṭiṁ dadānāḥ
prāvṛṭ kālaḥ sa ko vā ṣaḍṛtuṣu gaṇito māsayugma pramāṇaḥ
keko nādaiḥ praharṣād iti diśi diśi tān taṁ ca nindanti bhekāḥ (102)

"The frogs criticize the monsoon-cloud because the Kṛṣṇa-cloud showers nectarean pastimes everywhere, in all seasons and in all five *rasas* (erotic love, parental love, fraternal love, servanthood and neutral approach), but the monsoon showers only one place for two months. Who (*ke vā*) will ever leave this Kṛṣṇa-cloud, they happily croak: *ke vā ko vā*."

varṣāyate madhusrāvo madhupālī ghanāyate; puraḥ kadamba
bāṭīyaṁ paśya taṁ durdināyate (103)

"Look! The honey-showers from the trees resemble rain, the bees rainclouds and the shady Kadamba-trees cloudy weather!"

sva preṣṭhayāsau vilasan śikhaṇḍī śikhaṇḍinīr vīkṣya puraḥ sametāḥ
ācchādayaṁs tāṁ nija piñchatatyā nṛtyatyasau tāḥ purato vidhāya (104)

"Look! This peacock, that enjoys with his peahen, seeing other peahens coming, puts up his feathers and begins to dance before them, hiding his beloved peahen from their sight!"

itthaṁ puṣṇan prāvṛṣeṇyāṁ śriyaṁ
tāṁ rādhā śampāliṅgitaḥ kṛṣṇa meghaḥ
ālī cakṣuś cātakān suṣṭhu dhinvan
viśvaṁ siñcatyeṣa līlāmṛtaiḥ svaiḥ

Thus the Kṛṣṇa-cloud embraced the Rādhā-lightning, giving great luster and growth to the monsoon-season. The

Cātaka-bird like eyes of the *sakhīs* and indeed of the whole universe were showered by Their nectarean pastimes! (105)

śrī caitanya padāravinda madhupa śrī rūpa sevāphale
diṣṭe śrī raghunātha dāsa kṛtinā śrī jīva saṅgodgate
kāvye śrī raghunātha bhaṭṭa viraje govinda līlāmṛte
sargo dvādaśa eṣa suṣṭhu niragān madhyāhnalīlām anu

In the great poem Govinda Līlāmṛta, which is the result of service to Śrī Rūpa Gosvāmī, who is a bee at Śrī Caitanya's lotus feet, the encouragement of Śrī Raghunātha Dāsa Gosvāmī, the association of Śrī Jīva Gosvāmī and the blessing of Śrī Raghunātha Bhaṭṭa Gosvāmī, this was the twelfth chapter, dealing with Rādhā-Govinda's midday-pastimes.

[1] The buds in the spring (*vasanta*), the blooming flowers in the summer (*grīṣma*), the green leaves in the monsoon-season (*varṣā*), the pale or yellow leaves in the autumn (*śarat*), the unripe leaves in the Hemanta-season and the ripening leaves in the winter (*śiśira*).
[2] Circular dance of one man and many ladies.

Chapter Thirteen:

Quarrels of the Parrots : Descriptions of the Six Seasons

THE MONSOON-AUTUMN FOREST

tatas tair āgataḥ kṛṣṇaḥ sīmāṁ kānana bhāgayoḥ;
tacchobhāmāha kāntāyai ṛtuyugma śriyānvitām (1)
niryad varṣākhya bālyodyaccharat taruṇimāṅkurā; kiśorī tanu-
vad bhāti priye paśyāṭavī puraḥ (2)
pravigata kusumāṁ kāle pravayasam iva yūthikāṁ hitvā
prodyat kusumāṁ jātīṁ mugdhām iva saṁmilatyasau bhramaraḥ (3)

Then Kṛṣṇa and His girlfriends came to the border between the monsoon- and the autumn-forest. Seeing its beauty, He told His beloved Rādhikā: "Priye! Look! This forest looks as beautiful as a girl in puberty. The childhood of the monsoon is over and the youth of autumn is starting. ~~Priye, look! This forest is as beautiful as a girl in puberty! Her childhood of monsoon is over and her youth of autumn is starting!~~ Look! The bumblebees leave the flowerless Yūthikā-vines like men that leave their old ladies and take shelter of fresh young girls (flowers)." (1-3)

THE AUTUMN FOREST

pariṇata vara guñjā puñja śoṇāṭavīyaṁ patita śikhi śikhaṇḍa
kāśa puṣpaiḥ sitā bhūḥ
śikhitatir api mūkā vāgminī haṁsa paṅktiḥ
kathayati ṛtu lakṣmīṁ śāradīm āgataṁ naḥ (4)

"We have come to the beautiful autumn-forest, that is reddened by ripe *guñjā*-beads. Innumerable peacock feathers have fallen on the ground and heaps of Kāśa-flowers have whitened the ground. The peacocks are silent, but the swans are cooing: "Autumn has come!"

śephālikā kusuma pālim aliḥ satṛṣṇo
yāṁ yāṁ mudā spṛśati saṁskhalati sma sā sā
ālītatiḥ sumukhi yadyad ahaṁ tadānīṁ
yāṁ yāṁ sasāra cakitāpasasāra sā sā

"O fair-faced girl! Look how many Śephalī-flowers are falling on the ground because thirsty bees are touching them, just as the *sakhī*s were agitated when I touched them (while looking for My flute) and they fled in all directions!" (5)

athāvadat kundalatā nicāyataṁ vṛndāvaneśau
vanabhāgam agrataḥ
imaṁ śarac cārutayeha viśrutaṁ vayasyayā
vāṁ śaradā vibhūṣitam (6)
cañcat khañjana locanāmbujamukhī lolālimālālakā khelat
kokakucā sitābhrasicayā raktotpalauṣṭhādharā
kūjat sārasapāli ramyarasanā nīlotpalottaṁsikā nāthau
paśyatamatra vāṁ śaradiyaṁ sevotsukāste sakhī (7)

Kundalatā said: "Behold the forest before You, O king and queen of Vṛndāvana! It is called Śarada, or autumn, and it is adorned by Your girlfriend Śaradā! Look at this forest that is eager to serve You with its restless Khanjana bird-like eyes, its lotus-like face, its bee-like locks, its playful Cakravāka-like breasts, its white cloud-dress, its red lotus-lips, its cooing cranes as its anklebells and its blue lotus-earrings!" (6-7)

jātībhiḥ saha raṅgaṇābhir akhilāṅgālaṅkṛtīḥ kairavair
uttaṁsān avataṁsakāṁś ca subhagau raktotpalendīvaraiḥ

śayyāṁ kuñja gṛhe svayaṁ
nipatitaiḥ śephālikā sañcayair
nirmāyārpayituṁ śarat sahacarī
vāṁ vartma saṁvīkṣyate (8)
praphulla saptacchadadāna saurabhaḥ
sitāmbudālīkutha saṁvṛtāṅgakaḥ
kāśa prasūnāvali cāru cāmaraḥ
smaronmadokṣāli virāva bṛṁhitaḥ (9)
nabho nadat sārasa kiṅkiṇī kalaḥ
so'yaṁ śarat kāla manoja vāraṇaḥ
svanan marālādika patri nisvanad
ghaṇṭācayo dīvyati kānane puraḥ (10)

"This autumnal friend looks out for You down the path to decorate all Your limbs with Raṅgaṇa- and Jāti-flowers, Your heads with beautiful white lotus flowers, Your ears with red and blue lotuses and Your bed in the *kuṇja*-cottage with spontaneously falling Śephāli-flowers. The fragrance of the blooming Chātima-trees is the fluid of the lusty elephant of the autumn-forest. His body is covered by a blanket of white autumn-clouds, the Kāśa-flowers are its beautiful whisk, the lusty bulls, bees and birds resound as its roar, the cranes sing like its jingling waist bells and the swans coo like its bells." (8-10)

kamalā karalālitā sadā paramahaṁsa kulaika saṁśrayā
vilasac cakrarucir vabhau puraḥ śaradeṣā bhagavat tanūr iva (11)

"This autumn-forest looks like Lord Viṣṇu's form, fondled by Kamalā's (the goddess of fortune's) hands (or: has lakes full of *kamala* lotus flowers), it is the shelter for *parama haṁsas* (or: the lakes are full of swans, *haṁsas*) and is beautified by His disc, the *cakra* (or: Cakravāka-flamingos are swimming in its lakes)." (11)

atha te śuśruvuḥ ṣarve pakkāmṛta phaladrume; śukānāṁ śārikā
vṛndair vitaṇḍāṁ tad adhaḥ sthitāḥ (12)

Everyone sat down under a tree with ripe, nectarean fruits to listen to the quarrel of a *śuka* and *śārikā* pair of parrots.

vedāntādhyāpanācāryā anūcānā vayaṁ dvijāḥ; strībhir aspṛṣṭa
vṛkṣāṇāṁ patāmaḥ phala bhakṣaṇāt (13)
vanaṁ vṛndāvaneśena dattam etat pratuṣyatā; asmabhyaṁ
śārikās tasmād gacchatānyatra dāsikāḥ (14)

The *śuka* said: "O *śārikās*! Go to another forest! We are *dvijas* (*brāhmaṇas* or birds)—we have studied Vedānta and thus became *ācāryas*! We will fall from our caste if we eat fruits that were touched by women! You are just maidservants, go somewhere else! The Lord of Vṛndāvana has given this forest to us, being pleased with us!" (*brāhmaṇas* are twice born: first from the mother, then through the sacred thread-ceremony, and birds are first born from the mother and then from the egg) (13-14)

prabhu dviṣaḥ prajā yūyaṁ rādhāiva yad vaneśvarī;
purāṇeṣvidam evoktaṁ rādhā vṛndāvane vane (15)

The *śārikās* replied: "You *śukas* are all envious of the Lord! Rādhā is the only queen of this forest! It is said in the Purāṇas (Matsya Purāṇa): *rādhā vṛndāvane vane*!" (15)

śrutyā kṛṣṇavanatvena yad etad gīyate vanam; bādhyate hi
smṛtiḥ śrutyā tad vicārayata svayam (16)
harer iyaṁ vaneśatā samasta loka viśrutā; śruti smṛti
pramāṇikā jagan manaḥ pramodikā (17)

The *śukas* replied: "The *śrutis* say that this is Kṛṣṇa's forest and the *śrutis* (Veda) are more authoritative than the *smṛtis* (*purāṇas*)! Consider this yourself! Everyone knows this forest as Harivana and the *śrutis* and *smṛtis* testify this to give joy to the whole world!" (16-17)

nātra sva svāmi sambandho rādhāyāḥ kevalo vane; api
cāṅgāṅgi sambandhas tad aṅga bimbatātra yat (18)

The *śārikās* said: "This forest's ownership is not just measured to its master, it is Rādhā's only! It is even related to Her body, as it is Her very bodily reflection!" (18)

antaḥ kauṭilya mālinyā bahir vīkṣaṇa rañjanāḥ; gopālā
bhāntyamī pakka mahākāla phalopamāḥ (19)

"The cowherd boys look nice outwardly, but inside they are crooked and dirty! They look like ripe Mahā-kāla fruits!" (19)

vāmya valkala saṁchannā dṛḍha mānāsthi saṁvṛtā; nārikela
phalānāṁ vā gopikānāṁ rasa sthitiḥ (20)
bahir antaś caika rūpā doṣa heyāṁśa varjitā;
drākṣāphalotkarasyeva svāmino me rasa sthitiḥ (21)

The *śukas* say: "O *śārikās*! The juice of the *gopīs* is hidden by a hard bark of opposition and bones of pride, just like a coconut, but our Lord Kṛṣṇa is devoid of any faulty bark-covering, He is juicy inside out, like a grape!" (20-21)

antaḥ sadā rasamayo'pi bahiḥ samudyat kauṭilya
dhārṣṭya vara valkala parva rukṣaḥ
mānākhya yantraṇam ṛte na rasaprado'sav ikṣuprakāṇḍa iva
vaḥ prabhur acyutākhyaḥ (22)
antaḥ snigdhād bahiḥ śāṭhya valkalāt snehalambhanam; vāmya
niṣpīḍanād eva kṛṣṇāt kṛṣṇatilād iva (23)

The *śārīs* said: "Although your Lord Acyuta is juicy within, He is always covered by a thick bark of crookedness and impudence. Without a presser you cannot get any juice from this thick bark! Similarly, Acyuta does not give any *rasa* (transcendental flavour or juice) unless we use the instrument of our *māna*

(pique). Kṛṣṇa is just like a black sesame-seed: juicy within, but with a hard bark of deceit outside, not giving any oil without being squeezed by our opposition."

gopī śreṇī javālīva saurabhā bahir ujjvalā; nīlotpala nibhaḥ kṛṣṇaḥ surucih saurabhānvitaḥ (24)

The *śukas* said: "The *gopīs* are just like Javā-flowers: bright on the outside, but without any fragrance, while Kṛṣṇa is like a blue lotus flower: looking beautiful and smelling nicely also!" (24)

mañjiṣṭheva mad īśā svāntar bahir api sadaika rāgeyam sphaṭika maṇivad īśas te nava nava saṅgād vibhinna rāgo'yam (25)

The *śārikās* said: "My mistress is just like a Mañjiṣṭhā-flower: the same colour inside out, but Your Lord is like a crystal: reflecting every colour that shines in it, always again attracted to new (female) company!" (25)

dāhitā daitya salabhāḥ prajvālya svabalānalam; yena yenoddhṛto'drīśas tena sāmyaṁ ka āpnuyāt (26)

The *śukas* said: "Through the fire of Kṛṣṇa's strength, the insect-like demons were burned to ashes. Who can compete with Kṛṣṇa, the lifter of Govardhana Hill?" (26)

vrajeśvarārādhāna tuṣṭa viṣṇunā kṛṣṇe nidhāyādbhuta śaktim ātmanaḥ
bakī bakādya nihatāḥ surārayaḥ kṛṣṇenabhijñair iha kīrtir arpitā (27)
tuṣṭo'yam adrir balibhug vrajasya svayaṁ samutthāya nabhasyatiṣṭhat
adho'sya hastaṁ vinidhāya kṛṣṇodharoddhṛtau kīrtim urīcakāra (28)

The *sārī* said: "Lord Viṣṇu gave Kṛṣṇa His wonderful power, being pleased with Nanda Mahārāja's worship. Only a fool praises Kṛṣṇa, making Him famous as the killer of Bakāsura

and Bakī (Pūtanā)." (27) "Govardhana Hill was pleased with the food offered to him by the people of Vraja and lifted himself into the air. Kṛṣṇa just had to stand under him and now the whole world praises Him as Govardhana-dhārī!" (28)

saundaryaṁ lalanāli dhairya dalanaṁ līlā ramā stambhinī
vīryaṁ kandukitādri varyam amalāḥ pare parārddhaṁ guṇāḥ
śīlaṁ sarva janānurañjanam aho yasyāyam asmādṛśāṁ
viśvaṁ viśva janīna kīrtir avatu svāmī jagan mohanaḥ (29)

"May our Lord Kṛṣṇa, who enchants the whole world, who destroys the patience of all the women with His beauty, who stuns the goddess of play, who lifted Govardhana Hill as if it was a ball, who has innumerable qualities, who pleases all the people with His character and whose fame benefits the whole universe, protect us !" (29)

śrī rādhikāyāḥ priyatā surūpatā suśīlatā nartana gāna cāturī
guṇāli sampat kavitā ca rājate jagan mano mohana citta mohinī (30)

The *śārikā* said: "With Her loveliness, Her fine form, Her good behaviour, Her expertise in dancing and singing, all Her fine qualities and Her poetic skill, Śrī Rādhikā enchants the mind of world-enchanting Kṛṣṇa." (30)

rasayati rādhā kṛṣṇe rasayati taccaraṇa sevāti saukhyam
alir iva mallyāṁ so'syāṁ rasayantyāṁ rasayati tad adhara mātram (31)

The *śuka* said: "Kṛṣṇa wholly relishes Rādhā's lips as the bees relish the jasmines, and Rādhā relishes the bliss of serving Kṛṣṇa's lotus feet." (31)

kṛṣṇasya saṅgam iha nāthati rādhikā taṁ labdhaṁ tu nāthati
sumāna vṛṣārka tāpaiḥ
tat prīti sevanatater api nāthamānā nāthatyalaṁ
vipina nīvṛti tasya citram (32)

The *śārikā* said: "Rādhikā always prays for Kṛṣṇa's company, but when She gets it She becomes as hot as the sun in June out of proud anger. She prays for Kṛṣṇa's loving service, but when She comes close to Him in Vṛndāvana, then She behaves as if She is lording it over Him! How amazing!" (32)

yā sarit stambhinī viśvākarṣiṇī sarvamohinī;
saddharmoccāṭinī strīṇāṁ sā vaṁśī saṅginī hareḥ (33)
kathayatu mahimānaṁ ko nu kṛṣṇasya
vaṁśyās tad itara puruṣe yā rāgapaṅkaṁ vidhūya
hṛdi jagad abalānāṁ nāda pīyūṣa
vṛṣṭyā sahaja dayita kṛṣṇe rāgam āviṣkaroti (34)

The *śuka* said: "Hari's flute stuns the rivers, attracts and enchants the whole world and makes all the ladies give up their chastity! Who can describe the glories of Kṛṣṇa's flute? It makes the ladies' love for other men (like their husbands) fade away, it showers their hearts with its nectarean sound and it awakens everyone's natural love for Kṛṣṇa!" (33-34)

atha kīrāśca śāryaśca sveśayoḥ praṇayonmadāḥ; cakruḥ
praśnottarālāpaṁ sva sva goṣṭhyāṁ mudā mithaḥ

Then the *śukas* and *śārikās*, intoxicated with love for their master Śrī Kṛṣṇa and their mistress Śrī Rādhikā, joyfully discussed Their glories amongst each other. (35)

vībhrat karaikena nabhasyahāryaṁ
mahendra garvādrim adho'nayat kaḥ
kaḥ kāliyāheḥ phaṇa vṛnda raṅge
nanarta taṁ bho vada kṛṣṇa eṣaḥ (36)

One *śuka* said: "Who carried Govardhana Hill on one finger to curve Indra's mountain-like pride, and who enjoyed dancing on the hoods of the Kāliya-snake, tell me? It was Kṛṣṇa!" (36)

Bho!

nija hṛdi dhṛta vakṣojādri yugmopariṣṭād
giridharam api līlāmbhojavat kā vibharti
bhujaga damana ceto vṛtti cañcad bhujaṅgī ś
irasi naṭati kā tāṁ brūhi sā śrīla rādhā (37)

One *śārī* said: "Whose mountain-like breasts carry Giridhārī like a play lotus and who dances on the snake-like head of the snake-catcher Kṛṣṇa's mind, tell me? It is Śrīla Rādhā!" (37)

sadaiva muktāśca tathātimuktā jātā
vane'smin pariphullatāṅgāḥ
puṣṇanti sāraṅgagaṇān rasaiḥ svaiḥ
kasya prabhāvād vada mādhavasya (38)

One *śuka* said: "How can the Atimukta (Mādhavī)-flowers with their blossoming bodies nourish all the bumblebees with their juice? It is only by Mādhava's (spring's) power (Or: How can the sages, that are already liberated, become nourished by nectarean divine love? Only through Mādhava's (Kṛṣṇa's) all-attractive power!)" (38)

sadaiva muktāś ca tathātimuktā mādhvīkakārā madhupāli saṅgāḥ
utpadya jātā vada tatra hetuṁ kasyāpi rāmānugatasya saṅgāt (39)

"One *śārikā* told another *sārī*: "How can someone who is beyond this profane world (*atimukta*) take birth amongst the *mādhīkakāras* or drunkards? It is caused by associating with Rāmānugata, or Kṛṣṇa. Or: "When spring comes to the gardens (*rāmānugata*) the trees once again associate with the bees (*mādhvīkakāra*) although they are *atimukta* or very old."

hṛtāṁśukaṁ paśyati koṭṭavīḥ kaḥ
sādhvītateḥ kaḥ sukṛtaṁ bhinatti
ko vā striyaṁ vatsa vṛṣau ca nighnan
na lajjate taṁ vada kṛṣṇa eṣaḥ (40)

A *śuka* said: "Who looked at the naked girls after stealing their clothes by the Yamunā, where they were bathing, who broke the vows of all chaste girls, who killed a calf (Vatsāsura), a woman (Pūtanā) and a bull (Ariṣṭāsura) without shame, tell me? It was Kṛṣṇa!" (40)

tāṁ mātṛkāḥ kaḥ kila mātṛkārakaḥ ko
vatsakaṁ vatsaka pālako vraje
ko dhenukaṁ dhenuka rakṣako'pyalaṁ vṛṣaṁca
nighnan vṛṣavardhano'bhavat (41)
nītiḥ kumārī varaṇe tad aṅga hṛd
vāk parīkṣetyakarocca tāṁ kaḥ
satītvam ācchidya mahāsatītvaṁ
cakre'balānāṁ vada taṁ sa kṛṣṇaḥ (42)

One *śuka* said: "Who gave Pūtanā, who wanted to kill Him by playing His mother, a position as His mother (see Bhag. 3.2.23), who herds the calves and also killed a calf, who killed Dhenukāsura and also herds Dhenus (cows) and who killed a bull (Ariṣṭāsura) and herds bulls as well? Who tested the hearts, bodies and words of the maidens (when He stole their clothes by the Yamunā), who took away the chastity of the young girls, but made them most chaste (to Him), tell me? It was Kṛṣṇa!"

iti paṭu vihagānāṁ vāg vilāsāmṛtāni śravaṇa
caṣaka pūraṁ tau pibantau sasabhyau
nija nija suhṛdaṁ tat prīṇanāyādi śantau
tata śarad ṛtulakṣmīṁ ceratur lokayantī (43)
pakka drākṣābalajakaṁ śāribhyo lalitā dadau;
kīrebhyaḥ subalaḥ prādāt pakka dāḍima bāṭikām (44)

Thus they all drank the nectar of the parrots' clever words through the cups of their ears. Rādhā and Kṛṣṇa Each told Their friends to reward these birds and then went to admire the beauty of the autumn-forest. Lalitā gave a whole field of ripe

grapes to the *śārikās* and Subala gave a whole garden of ripe pomegranate seeds to the *kīras* (male parrots).

THE HEMANTA FOREST

nāndīmukhī tad anu tāvavadad vaneśau
nidhyāyataṁ sva purato vanabhāgam etam
hemanta śantamatayā prathitaṁ nijaiḥ
sat sampaccayaiś caraṇam arcituṃ utsukaṁ vām (45)

Meanwhile, Nāndīmukhī told Rādhā and Kṛṣṇa: "Behold the Hemanta-forest, named Hemanta-śanta, before You. It is eager to offer its wealth (of fruits and flowers) to Your lotus feet!"

citrāmlāna kuruṇṭakaiḥ kurubakaiḥ phullair lasat saurabhām
ādyat tittira lāva ṣaṭpada kikhī kīrā ravair mañjulā
hṛdyā paktrima nāgaraṅga rucakaiḥ śītā tuṣārānilaiḥ
seyaṁ bhāti vanasthalīha bhavatoḥ pañcendriyāhlādinī (46)
sphurita sahacarālī veṣṭito'mlāna kāntis
tata kusuma dhanur mucchāli gopī pragītaḥ
vikaca kusuma bāṇaḥ kṛṣṇa te dehatulyo
mukharita śuka līlo bhāti hemantakālaḥ (47)

"This forest pleases all Your five senses with the fragrance of the wonderful blooming Amlāna-, Kuruṇṭaka- and Kurabaka-flowers, with the sweet sounds of the partridges, Lāva-birds, Kikhī-birds, parrots and bumblebees, with the pleasant taste of ripe oranges, and with its cool breezes! O Kṛṣṇa! This Hemanta-forest shines like Your own body—Just as You are surrounded by Your friends, this forest is surrounded by blooming Jhiṇṭī-flowers, just as Your body is shining without wilting (*amlāna*), this Hemanta-season is full of spotless Amlāna-flowers, just as Your body increases the influence of the flower-archer Cupid, this forest also increases Cupid's influence, just as You are surrounded by the *gopīs* this forest also has Gopī-vines, just as

Your body is blooming with Cupid's flower-arrows, this forest also has blooming flower-arrows, and just as Śrī Śukadeva sings Your glories in Śrīmad Bhāgavata, the *śuka*-parrots sing Your glories in this forest!" (46-47)

THE WINTER FOREST

hima ṛtulakṣmīm atimuditas tām; harir
atha kāntāṁ pratikurute sma (48)
rucira vividha varṇāpakka śālyaṁśukāṅgī
madakala śukapālī nāda nāndīmukhīva
sumukhi pariṇatoccair nāgaraṅga stanīyaṁ kalaya
varanaṭīvābhāti hemanta lakṣmīḥ (49)

Then Hari very blissfully described the beauty of the winter-forest to His lover, saying: "O fair-faced girl! Behold the winter forest, that looks like the best of dancing-girls, dressed in nice multicoloured clothes in the form of ripe wheat. There are many parrots that are intoxicated with lust, reciting the auspicious invocations of theater plays, and the ripe oranges of this forest are her breasts!" (48-49)

auṣṇyaṁ himartum anu te hṛdayākhya durgaṁ
bhānoḥ samāśrayati sādhvi tuṣārabhītyā
tat saṅgamād anupalabdha viyoga duḥkaṁ
rātrindivaṁ vilasati stana koka yugmam (50)

"O chaste girl! Out of fear of the winter-cold the warmth of the sun takes shelter of the fortress of Your breasts! Therefore Your Cakravāka-bird like breasts, relieved of their pain of separation, are happy day and night!" (50) (Normally Cakravākas are separated at night)

ṛtāvihāgneḥ prabaloṣṇa bhāvā bhiyā himānyāḥ parito dravantaḥ
kūpāpsu kecid vinipatya līnāḥ kroḍe drumasyādri darīṣu cānye (51)

himāni ḍākinī seyam alakṣitam ahar niśam; iha bhānu bṛhad
bhānvoḥ prapibatyauṣṇya śoṇitam (52)

"In the winter the heat of fires are fearfully hiding from the cold, running to different places: some hide in the well-water, some in the hollows of the trees and some in the mountain caves. Day and night the witch of winter-cold drinks the blood of the sun's and the fire's heat in an unseen way!"

āliṅgya kāntāṁ taruṇaiḥ śayanaiḥ
kucoṣṇatāsaṅga vibhaṅga dīnaiḥ
ārādhito'rkaḥ kṛpayā vilambya
prodyan vidhatte'dya niśābhivṛddhim (53)

"The young men that lie asleep in the embrace of their young lady-loves at night are afraid to give up the warmth of their breasts, so they worship the sun to lengthen the night, so that they can delay their morning rise. The sun mercifully fulfills their desire and rises later."

rāse kumārīgaṇa kuṅkumāñcita stanāvalī yāṁ smṛtim āninaya nau
sā pakka nāraṅga phalālir agratas tat
smārakatvaṁ svaguṇaḥ vyanaktyasau (54)

"Look at these ripe oranges before Us! Their qualities remind Me of the *kuṅkuma*-anointed breasts of the young maidens in the Rāsa-night!" (54)

athālokayantau puro'raṇyabhāgam;
samutkau nijeśāvavādīd vaneśā (55)
praviśad akhila jantūtkampa romāñcakārī kvacid
alaghu nagādhaḥ koṣṇatāśīta hārī
mṛdulitara vikāntir dakṣiṇāśāgatārkaḥ śiśira
rucira nāmā bhātyaraṇyaika deśaḥ (56)
javā bandhūkābhāruṇa vara dukūlaṁ damanaka

prabhācelīṁ kunda dyuti sita nicolaṁ ca dadhatī
bharadvāja śreṇī viruti yuta hārīta rutibhiḥ stavantīva premnā
śiśira ṛtulakṣmīr milati vām (57)

Then forest queen Vṛndā told her king and queen: "Behold the Śiśira-rucira forest, that is eager to serve You, before You! Any creature who enters this forest shivers and horripilates (of cold or loving ecstasy). At some places there is some warmth under the high trees. The sun's rays become mild and it moves southwards. This beautiful winter forest-Lakṣmī is as if lovingly praising You with its larks and Hārīta-birds, offering You a red *śārī* with its Javā- and Bandhūka-flowers, a blouse with Damanaka-flowers and a white gown with Kunda-flowers." (55-57)

niviḍa dala tarūṇāṁ vāsarādyanta kālā gata
ravi karakoṣṇe sūryakāntāñcite'ṅke
mṛgatatir upaviṣṭā manda romantha ramyā prakaṭa pulaka
vāṣpā vāṁ samīkṣyābhyupaiti (58)
ṛtāvasmin tejaḥ kṣatir anudinaṁ prāṇa suhṛdāṁ sarojānāṁ
naṣṭiḥ sva sukha samayāhno'pi laghutā
tuṣāraiścaṇḍāṁśor api mṛdubhir uccair bata kṛtā vinaikaṁ
viśveśaṁ bhavati nahi kaḥ kālavaśagaḥ (59)

"In the morning and evening thin sunrays fall on the roots of the sunstone-studded trees due to its thick foliage. The deer slowly graze there, basking in the thin sunrays. Seeing You coming, they come before You, adorned with tears and goosepimples of love. In the winter the warmth of the sun and the length of the days decrease daily, the sun's heart's friends, the lotus flowers, whither away and the fierce sunrays become milder because of the winter cold. Who, except for the Lord of the Universe, is not controlled by time?" (58-59)

prabala śiśira bhītyā bhānur auṣṇyam sva vittaṁ stana yuga
giri durge ballabīnāṁ nyadhatta

tvaritam idam amūbhiḥ kṛṣṇa bhogāya kḷṛptaṁ prabhavati nahi
gāḍha premni dharmādyapekṣā (60)

"Fearing the severe cold, the sun invests its wealth of warmth in the fortress-like breasts of the *gopīs*, who quickly offer these breasts to Kṛṣṇa for His enjoyment, not caring for morality (they transgressed morality by offering the sun's gift to someone else) out of deep love." (60)

iti tad girā pramudito'tra śiśira ṛtujāṁ vanaśriyam
bakaripur atha kalayan sa tadā lalitaṁ jagāda nija priyām (61)
bhramad indindira vṛndaṁ sundari śiśirāgamaṁ
diśatyatra mandādaram aravinde vindati kunde yad ānandam (62)

Hearing Vṛndā's words and seeing the beauty of the winter forest, Kṛṣṇa became very happy and He sweetly told His beloved: "O beautiful girl, look! The bees leave the closed lotus flowers, seeing the winter has come, and go to the blooming Kunda flowers where they find pleasure!"

paśyendirendindiravṛnda saṁyutā daṁdahyamānaṁ
prabalair himair nijām
vihāya sampratyaravinda mandiraṁ
kundāvalau sundari mandirīyati (63)

"O beautiful girl! Look! The bumblebees leave the lotus flowers, that are the abodes of Indirā (Lakṣmī) and that are afflicted by the severe cold, to fly to the Kunda flowers!"

himāni rāhu senānī sūryaṁ nirjetum akṣamā; tasmin
praṇayinīṁ jñātvājvālayat padminī tatim (64)

"The winter is the soldier of the eclipse who attacks the sun, but being unable to completely defeat him, he sets the lotus flowers on fire, knowing they are dear to the sun."

toyotthitāyā vrajakanyakātateḥ stanāvalī yāṁ smṛtim āninaya me
pākonmukhī sad badarī phalāvalī tām
atra sā mat smṛtim ānayatyasau (65)

"The ripening Badarī-fruits remind Me of the breasts of the Vraja-*gopīs* that came up from the water of the Yamunā (when I stole their clothes)."

harir atha dayitāyā vṛndayānīya dattau sita
mṛdula javāntar mañjarī karṇapūrau
sapulaka kara kampaṁ karṇayoḥ saṁnyadhatta
śrutiyugam anu tasyaiṣāpi kaundāvataṁsau (66)

Vṛndā gave Hari two white Javā-buds and He decorated Rādhā's ears with them, His hands shivering and horripilating of love, and Śrī Rādhikā also adorned Hari with earrings of Kunda flowers.

rādhāyāḥ karapaṅkaje'tha nihitā kaundī mudā vṛndayā
yā mālā laghu lohitotpala kula srag dīptim eṣa dadhe
sūkṣmendīvara mālya rociranayā kṛṣṇasya kaṇṭhe'rpitā
tenāsyā hṛdi yojitā sapulake cāmpeya mālya dyutim (67)

Vṛndā placed a garland of Kunda flowers in Rādhikā's lotus-hand and that made the white garland turn slightly red (from the red luster of Rādhā's handpalm). Rādhikā joyfully hung that garland around Kṛṣṇa's neck and so it became a tender garland of blue lotus flowers. Then, when Kṛṣṇa hung it around Rādhikā's neck, that horripilated of ecstasy, it resembled a garland of golden Campaka-flowers. (67)

smerā viśākhā'vadad etad adbhutaṁ
sukomalā paśyata kundavallikā
ekaiva puṣpiṇyaniśaṁ smaronmadaiḥ
kramotkramābhyāṁ bhramaraiḥ prapīyate (68)

Seeing this, Viśākhā smiled and said: "Look at this tender blooming (*puṣpita*) Kunda-vine (Kundalatā) that makes one lusty bee (*ali*) after the other drink her honey (or: menstruating (*puṣpitā*) Kundalatā lets one lusty man (*ali*) after the other drink the nectar of her lips)." (68)

citrābravīt sādhvi na citram etat saubhadram
eṣāṁ ramaṇaṁ yad asyām
vibhātyamīṣvatyanurāgavatyāṁ
pracetasāmāsa yathaiva vārkṣyām (69)

Citrā said: "O chaste girl! This is not so amazing for Subhadra's wife (Kundalatā) to do, for the Vārkṣī, the daughter of the trees, acted with the same love for the Praceta-sages! (See Bhāgavata, Canto 4, chapter 30)" (69)

kaundyālalāpa kalayādbhutamāli phullān
svān svān nijāntika gatān api bandhujīvān
saṁtyajya dhairya rahitā nava bandhujīvam
ekaṁ pibanti tam imaṁ śataśo bhramaryaḥ (70)

Kundalatā said: "Look at this, amazing! Hundreds of bees leave the nearby Bandhujīva-flowers to kiss one particular one (all the *gopīs* leave their husbands to join Kṛṣṇa)!"

citrāha sāragrahilātipūtā kṛṣṇatviḍ
udyan madhumātra vṛttiḥ
bhṛṅgītatiḥ pañcama gāna gurvī
yatrātiśuddhaṁ madhu tatra saktā (71)

Citrā said: "These bees have the same lustre as Kṛṣṇa, they collect only the essence, the purest honey, they also look at Kṛṣṇa and they sing in the fifth note like Kṛṣṇa's Murali-flute (or: the *gopīs* only accept *prema* as the essence of life, so they leave everything behind for Kṛṣṇa. They are like the moonbeams and Kṛṣṇa is like the honey).

tāṁ narmaṇātha dayitāṁ harir āvabhāṣe
rādhe tavātula guṇair vidhutābhimānā
śrīḥ sāpi nārhati tavānugatiṁ kuto
'nyāḥ śrutveti sāpi hariṇā saha saṁlalāpa (72)
sā śrīḥ tvat strī (73)
yat tvam sā śrīḥ (74)
gopastrīṇām śrītvaṁ kasmāt (75)
gopastrīśaḥ śrīśo yasmāt (76)
vyaktas te nārītve lolāyā rāgo'syāḥ (77)
satyaṁ me nāritvam prāptā sā tad rūpā (78)
veṇunākarṣitā mṛgyapi tvat priyā (79)
tvat sadṛg locanā tan mṛgī mat priyā (80)
kāntyā nāmnā sāmyaṁ prāptā bhāsvat kanyā sā te kāntā (81)
yālīyaṁ te śākhā hīnā kānteyaṁ me sā tvad rūpā (82)

Then Hari told His beloved: "Rādhe! Your incomparible qualities eclipse even those of the goddess of fortune, who gave up her pride and became Your follower, what to speak of any other lady?" Hearing this, Rādhikā began the following discussion with Hari. (72) She said: "That Lakṣmī is Your wife!" (73) Hari said: "That's why You are that Śrī (Lakṣmī)!" (74) Rādhikā said: "How can a cowherd girl be the goddess of fortune?" (75) Hari said: "If I am the husband of the *gopīs* as well as of Lakṣmī, then you must all be goddesses of fortune!" (76) Rādhikā said: "This restless Lakṣmī renounced her majesty to become a human girl, being attracted to You!" (77) Hari said: "She has attained Your human form to become My wife!" (78) Rādhikā: "The does are then also Your dear ones, for You attracted them with Your flute!" (79) Hari said: "They are dear to Me because their eyes resemble Yours!" (80) Rādhikā: "The Yamunā is also Your lover, since she has the same name and complexion as You have!" (81) Kṛṣṇa said: "Because Viśākhā has no (*vi*) branches (*śākhā*) she is My beloved, that's why she became like You (*viśākhā* is a name of Yamunā and of Rādhā's main *sakhī*)!" (82)

vakṣasi bhṛṅgī paṅktir iyaṁ te; sā sraji suptās te ramaṇīva (83)
alakāvalī sadṛśīha te yad asau sadā mama tat priyā (84)

Rādhikā said: "The bees are also Your lovers, as they sleep on the garland on Your chest." (83) Kṛṣṇa said: "They resemble Your locks, therefore they are always dear to Me!" (84)

nīlotpala mṛdvī mūrtis tanumadhyā;
saptāham agante dadhre katham eṣā (85)
añjaḥ katham uccair hemācala yugmam;
mṛdvī tava mūrtir dhatte hṛdi nityam (86)

Rādhikā: "Your body is as tender as a blue lotus flower and Your waist is slender. How could You lift Govardhana Hill for seven days?" (85) Kṛṣṇa said: "It was easy. But how do You lift these two golden mountains (breasts) on Your tender body all the time?" (86)

viyogāsahiṣṇuḥ priyā somarājī;
kalābhir vibhinnā hṛdi bhrājate te (87)
śaśi vadanāyās tava nakha paṅktiḥ;
manasi dhṛtā me bahir api sābhūt (88)

Rādhikā: "The moonrays are unable to tolerate their separation from You and thus they are divided on Your chest (as My nailmarks)." (87) Kṛṣṇa: "Your face is like the moon and I always think of Your nails, so now they are externally manifest (as Your nailmarks on My chest)!"

vratatitatir iyaṁ satata madhumatī;
bhramara yugapi te mudam ati tanute (89)
sad adharam iva te kiśalaya nicayam;
vahati ca kusumaṁ smitam iva yad iyam (90)

Rādhikā: "Although these vines are always full of bees and honey, they increase Your happiness." (89) Kṛṣṇa: "Your lips

are like the buds of these vines, carrying Your flower-like smiles! (How can I not be attracted?)" (90)

kumāra laliteyaṁ kumāra lalitāṅgī;
sumara raṇa śūrā kumāra jananīva (91)
vacaḥ samara śūrā sukaṇṭhi laliteyam;
sumāra raṇa hūtā palāyanaparās te (92)

Rādhikā: "O Kṛṣṇa! This young maiden Lalitā is expert in Cupid's battle like Pārvatī, the mother of the heroic boy Skanda!" (91) Kṛṣṇa said: "O sweet-voiced Rādhe! This Lalitā is a heroine in verbal battles, but when she is called out for the erotic battle she runs away!" (92)

sauvarṇāmbuja koṣe lagnā bhātyalipaṅktiḥ;
vakṣojopari citrā yaḍvat te madalekhā (93)

Kṛṣṇa: "The musk-pictures on Your breasts look just like bees on golden lotus buds."

citrapadā tava vāṇī bhāti yathā sukṛpāṇī;
indriya hṛd bahirantaḥ kṛtanti hṛt taruṇīnām (94)

Rādhikā said: "O Kṛṣṇa! Your wonderful (ambiguous) words are like sharp swords that chop up the hearts and senses of all the young girls!" (94)

gāyati pañcamam uccair yat sahajaṁ pika eṣaḥ;
darpaka ruk taruṇīnāṁ syād iha kaḥ pika doṣaḥ (95)

Kṛṣṇa: "These Pika-birds sing high in the fifth note, causing the young girls to catch an erotic fever. But is it their fault (Is it My fault that the *gopīs* are agitated by My words)?"

vidharma śāstra śaṁsikā tavātulā suvaṁśikā;
kukuṭṭinī kriyāparā jagad vadhū pramāṇikā (96)

yoṣid āli doṣa nāśa hetur asti vaṁśikeha;
dharmaśāstra śaṁsikādya mat spṛhāsamānikā hi (97)

Rādhikā: "O Kṛṣṇa! This incomparible flute of Yours is the best scholar of the irreligious scriptures, making all the girls of the world mad like hens!"

Kṛṣṇa said: "Rādhe! My flute destroys all the faults of the housewives, making them follow the religious scriptures (that teach surrender unto Me), that fullfill all My desires!" (97)

kātyāyanī vrataparā mṛdulā kanyakātatiḥ;
sahate katham āmarddaṁ mattebha sadṛśas tava (98)
gaṇikā kalikāprāyā matto'yaṁ bhramaro mahān;
puṣṇāti taṁ tadāmarddaṁ sahamānākṣatā na kim (99)

Rādhikā said: "The maidens that were devoted to Kātyāyanī were very tender. How could they tolerate the attacks of a mad elephant like You?" (98) Kṛṣṇa: "They can tolerate it just as the Yūthī (*gaṇikā*)-buds can tolerate the approach of a large bumblebee (or: I'm a lusty boy (*mattāli*) after the nectar of young, easy girls (*gaṇikā*). Why wouldn't they like that?)" (99)

tava nava kanaka kṣauṇī bhujaga śiśu sṛtāpīṣṭā; iyam iha tanu
romālī yug udara sadṛśī yatte (100)
tava sā priyādri hāṭaka sthalyapi bhujaṅga saṅgatā; yad iyaṁ
vibhāti veṇikāyuta pṛṣṭha paṭṭike ratiḥ (101)

Rādhikā: "This fresh golden plain with small snakes coiling on it looks just like Your belly with its fine hairs!" (100) Kṛṣṇa: There are also many snakes in the golden valley of Your beloved Govardhana Hill that shine just like Your braid hanging down Your back!" (101)

katham iyaṁ cakora vīthikā priya vihāya candra sannidhim
ahani saṅgateha khe'ntike bhramati nanditā manoramā (102)

hitvā khenduṁ kṣaya yujam eṣā dṛṣṭvā kalpaṁ nija paripoṣe
pītvā tat śrī mukha vidhukānti jyotsnāṁ matvā sukham iha bhāti (103)

Rādhikā said: "Kṛṣṇa! Why are the beautiful Cakora-birds leaving their beloved moon and wander in the sky in the daytime, finding great pleasure there?" (102) Kṛṣṇa: "Seeing that the moon in the sky is waning, the Cakoras leave him and begin to drink the rays of Your beautifully shining moonlike face for their nourishment and happiness." (103)

praśnottarābhyām atha narmabhaṅgyā
tat tat svabhāva stutigarbha padyaiḥ
rādhācyutau tat praṇayātinighnau vilajjayāmāsatur ālipālīḥ (104)
paṭuvāk prakharā caṇḍyapi viṣameṣu raṇe palāyate hūtā;
tatrotkānyāścāsmān nivārayati kā vadāśu lalitā sā

Then Rādhā and Acyuta began a joking discussion about the nature of Their girlfriends to embarrass them with Their hidden praises. Kṛṣṇa said: "Rādhe! Tell Me quickly—Who is expert in speaking, who is very hot-tempered and sharp, who runs away when being called for the erotic battle and who stops other girls from taking part in that battle, though they may be eager for it?" Rādhikā said: "That is Lalitā!" (104-105)

viṣama śarāhava vimukhī kuca yuga kuṅkuma ṃadāguru paṭīraiḥ
kvacid ārādhayatīṣṭad evaṁ vada kā viśākheyam (106)

"Who is averse to the battle of Cupid, but still sometimes anoints her breasts with *aguru, kunkuma* and musk to adore her beloved Lord, tell Me?" Rādhikā said: "It is Viśākhā!"

dhava tree or husband

vallyapi caṁkramamāṇā hitvāntikagaṁ dhavaṁ sudūrastham
samitā kṛṣṇa tamālaṁ vibhāti kā kathaya campakalateyam (107)

Kṛṣṇa said: "Who walks around, although she is a motionless vine (*latā*), leaving her husband far behind to embrace the black Tamāla-tree (Kṛṣṇa), tell Me?" Rādhā said: "It is Campakalatā!"

nānā citre nipuṇā bahuvidha śṛṅgāra racanābhiḥ; mṛdu rati
mānāsahanā sukhayati naḥ keha citreyam (108)

Kṛṣṇa asked: "Who is expert in making pictures (*citra*) and different ornaments (*śṛṅgāra* = ornament, or eros) and who delights Us by being very mild and not tolerating pride?" Rādhā said: "It is Citrā!"

kandarpāgama vidyā paṭur iha nibhṛtaṁ sva śiṣyasya
svāṅgānyaṅge nyasyati yā tāṁ kathayāśu tuṅgavidyeyam (109)

Kṛṣṇa asked: "Tell Me quickly—Who is expert in the *kāma śāstras* (erotic scriptures) after I learned them from her, and then offered her body to Me in solitude?" Rādhikā said: "It is Tungavidyā!" (109) (*tuṅgavidyā* means: advanced knowledge).

udaye prakaṭitarāgā viśadāpīha kuṭilā sva kalāyām; madano-
daya jananekṣā kā tāṁ brūhīndulekheyam (110)

Kṛṣṇa: "Tell Me, who shows *rāga* (passion or redness) when she rises (like the moon, *indu*), who is very crooked in *kalā* (artfulness, or moon phases) and who arouses lusty feelings at first sight (like the moon)?" Rādhikā: "It is Indulekhā (*sakhī* or moonbeam)!" (110)

raṅge naṭanair lāsyair dīvyantī naḥ sukhayati saha nṛtye
veveṣṭi drutagatyā mām api keha vada raṅgadevīyam (111)

Kṛṣṇa: "Who makes Us happy by dancing *naṭana* (male dance) and *lāsya* (female dance) and acting on the *raṅga* (love-play, or stage)?" Rādhikā said: "It is Raṅgadevī!" (111)

pāśakakelau nipuṇā cumbaka ratnaṁ paṇīkṛtaṁ jitvā; mām api
gṛhnātyajaye ditsati nahi kā sudevīyam (112)

"Who is expert in playing dice and refuses to take Cumbaka-jewels (or kisses) from Me as a wager when she defeats Me, and also does not want to give them when she is defeated, tell Me?" Rādhikā said: "It is Sudevī!" (112)

tṛptāv anyajanasya tṛptim ayitā duḥke mahāduḥkitā
labdhaiḥ svīya sukhāli duḥka nicayair no harṣavādhodayāḥ
sveṣṭārādhana tatparā iha yathā śrī vaiṣṇava śreṇayaḥ
kās tā brūhi vicārya candravadane tā mad vayasyā imāḥ (113)

"Who are satisfied when others are satisfied and sorry when others are suffering? Who are not elated when happiness comes or upset when sorrow comes, and are always dedicated to worshiping their beloved Lord, like the beautiful Vaiṣṇavas, tell Me after consideration, O moon-faced girl?" Rādhikā: "They are My girlfriends (Lalitā, Viśākhā etc)!" (113)

itthaṁ dīvyanna vikala kalāśāli sīmantinīnāṁ narma
cchadmādhara kuca kara sparśa puṣpārcanādyaiḥ
vallīnāṁ vā kiśalaya phalāsvādamattaḥ pikeśo bhrāmaṁ
bhrāmaṁ sa kila lalitānandadaṁ kuñjam āpa (114)

In this way Kṛṣṇa happily wandered around, joking with the artistic *gopīs*, touching their breasts, kissing their lips, giving them flowers, like a Pika-bird intoxicated from relishing the buds (lips) and fruits (breasts) of the vines (*gopīs*), finally arriving in Lalitānandada-*kuñja*. (114)

śrī caitanya padāravinda madhupa śrī rūpa sevāphale
diṣṭe śrī raghunātha dāsa kṛtinā śrī jīva saṅgodgate
kāvye śrī raghunātha bhaṭṭa viraje govinda līlāmṛte
sargo'gād gaṇitas trayodaśatayā madhyāhna līlām anu (115)

In the great poem Govinda Līlāmṛta, which is the result of service to Śrī Rūpa Gosvāmī, who is a bee at Śrī Caitanya's lotus feet, the encouragement of Śrī Raghunātha Dāsa Gosvāmī, the association of Śrī Jīva Gosvāmī and the blessing of Śrī Raghunātha Bhaṭṭa Gosvāmī, this was the thirteenth chapter, dealing with the midday pastimes.

Chapter Fourteen:

Śrī Rādhikā's *Prema Vaicittya*

This chapter describes Śrī Rādhikā's *prema vaicittya* (when She feels separation from Kṛṣṇa even in His presence), Kṛṣṇa and the *gopīs* playing Holi (colour festival in spring), Jhulana (swing festival in the rainy season) and Madhupāna (drinking of honey wine)

athālivargānana saurabhāhṛtas tābhir
mukhābjeṣu patan nivāritaḥ
vindan sa rādhā vadanāmbujaṁ ruvaṁs
tad gandhamattaḥ parito'lir añcati (1)
netrāntoddhuvanaiś ca kaṅkaṇa jhanatkārormi santarjanais
trāsād dolita pāṇipadma dhuvanaiḥ kṣipto'pi bhṛṅgo yadā
lobhān nāpasasāra tarhyapasṛtā śrī rādhikā śrī hareḥ
saṁvyānāñcala saṁvṛtāsya kamalā pārśve nilīya sthitā (2)

Then a bumblebee, attracted by the *gopīs'* fragrance, fell on their lotus-like faces, but they whisked him away, so he went on to Śrī Rādhā's lotus-face, where he flew around humming, intoxicated by Her fragrance. Rādhikā became scared and with restless eyes She brushed the bee off with Her hand lotus. Her waving hands made Her bangles jingle, but this did not stop the greedy bee, so She protected Her lotus face with Hari's scarf, standing by His side. (1-2)

tasmin gate padmavanīmalau cale tām
āhur ālyaḥ sakhi mā bhayaṁ kuru
nivārito'smābhir asau ruvan śaṭhaḥ
padmālim utko madhusūdano gataḥ (3)

Seeing that the bee went to the lotus forest, the *sakhīs* said: "Don't be afraid, *sakhi*! Madhusūdana (the bee, or Kṛṣṇa) eagerly went to the Padmālī (the lotus forest, or Padmā's friend Candrāvalī). We stopped this cheater (the bee or Kṛṣṇa) from touching You, and he left!" (3)

āḍhyaṅkaraṇyā subhagaṅkaraṇyā
sthūlaṅkaraṇyā praṇayocca lakṣmyā
andhaṅkaraṇyā dayitaṁ purastharn
nāndhīkṛtāsāv anusandadhe tam (4)

Hearing this, Rādhikā thought that Kṛṣṇa had gone to Candrāvalī. Blinded by an abundance of love for Him, She could not see that Kṛṣṇa was standing right before Her!" (4)

tāvat kṛṣṇena tāḥ sakhya iṅgitajñena vāritāḥ; tat pakṣaṁ
jagṛhuḥ sakhyā vismitāḥ prema ceṣṭitaiḥ (5)

The *sakhīs*, understanding Kṛṣṇa's gestures, did not bring Rādhā back to Her senses. They sided with Kṛsṇa, astonished by Her loving behaviour. (5)

prema vaicittya vibhrāntā kāntā kāntāntaraṁ gatam; kāntaṁ
matvā tato'bhyetya ruṣṭā prāha dhaniṣṭhikām
dhaniṣṭhe dhṛṣṭas te kvanu kàpaṭa nāṭīnaṭinaṭas tvadarthaṁ sva
preyān kusumamavacetuṁ sakhi gataḥ
gato'yaṁ padmālīṁ kapaṭini sa tām ānayati ced
bhaviṣyatyapyeṣā tava mukharucā nirjita ruciḥ (7)
doṣo'tra te nāstyaham eva mūḍhā śrutvāpi
yātaṁ gahane saśaibyam

viśrabhya vāṇyāṁ tava kūṭadūtyā
yadā gatā tasya śaṭhasya pārśvam (8)
dhaniṣṭhaiṣāpyasmat hṛdaya sadṛśī vañcayati naḥ sacāpyasmān
asyan vilasati tayā mat priyavane
idaṁ cāpyasmākaṁ nayana viṣayaṁ samprati gataṁ ciraṁ
jīved yo'smin jagati sa hi vā paśyati na kim (9)
idaṁ kiṁ soḍhavyaṁ bhavati yadayaṁ mat priya saro nikuñje
padmālīṁ kvacid api nidhāyātra nibhṛtam
samānāyyāpyasmān kṣaṇam ahaha sandarśya śaṭhadhīr
mudhālāpārambhaṁ na iha sa vihāyāgamadamūm

prema confusion vi-citta

Bewildered by Her separation-in-union (*prema vaicittya*) Rādhā thought that Kṛṣṇa had gone to another lover, so She angrily left and told Dhaniṣṭhā: "Dhaniṣṭhe, O deceitful dancing girl! Where has Kṛṣṇa, that deceitful dancer, gone?" Dhaniṣṭhā said: "*sakhi* Rādhe! He has gone to pick lotus flowers for You in the forest! (*padmālī* means lotus forest or Candrāvalī)" Rādhikā said: "No, you cheat! If He has gone to Candrāvalī, then what will happen?" Dhaniṣṭhikā said: "The luster of her face will fade away before Yours!" Rādhikā said: "There's no fault in you! I'm a fool, for even though I heard that Kṛṣṇa had entered the deep forest with Śaibyā, I believed your deceitful words and I imagined that Kṛṣṇa had come to Me! Alas! Even Dhaniṣṭhā, who is as dear to Me as life itself, is cheating Me and Kṛṣṇa has left Me to enjoy with Candrāvalī in My favorite forest. That I have to see all this with My own eyes! If anyone in this world has a long lifespan, will he have to see Me or not (It's better for Me to die)? Ahaha! How sad it is that this cheater keeps Candrāvalī hidden in a solitary *kunja* near My dear lake (Rādhākuṇḍa), takes Me here to speak some false words to Me and then leaves Me again to go back to her! Who can tolerate this?" (6-10)

lalitā prāha taddhārṣṭyaṁ mayā dṛṣṭaṁ muhuḥ sakhi; nāvaiṣi
saralā tattvam ehi yamaḥ sva mandiram (11)
iti tāṁ lalitā pāṇau dhṛtvā cakre gṛhonmukhīm;

sāpi tad virahād bhītā dīnārttotkā jagāda tām (12)
dṛṣṭān doṣān na gṛhnāti cintayatyasato guṇān; didṛkṣate
tādṛśaṁ taṁ vāmaṁ cetaḥ karomi kim (13)
strītater na kvacit kāmajāpyurjjitā lālasā vallarī dṛśyate bāhyagā
ṣaṣṭhikā dhānya jāterivetīritā sā tayā tāṁ sakhīṁ rādhikā vyāharat (14)

Lalitā said: "O *sakhi*! I saw Kṛṣṇa's deceit so many times, but You are so naive and did not notice it. Now let us go home!" Saying this, Lalitā pulled Rādhā by the hand towards Her home and Rādhā, out of fear, humility, eagerness and distress of separation from Kṛṣṇa, told her: "*sakhi* Lalite! Why does My unwilling mind ignore Kṛṣṇa's faults despite seeing them, and imagines so many qualities? What can I do? Just as the Ṣaṣṭhikā-wheat (that ripens after sixty days) never comes out of its husk, even if it is ripe, the lusty desires of a lady are never outwardly manifest, even if the vine of these desires is grown up." (11-14)

tyaja vyarthāṁ nārīcayanaya kathāṁ karṇatudanīṁ viniryānti
prāṇāḥ sphuṭati mama hṛd ghūrṇati vapuḥ
vrajennāśaṁ māno vrajatu mahimā hrīś ca sadhṛtiḥ sakhi tvāṁ
vande hā hṛdaya dayitaṁ darśaya laghu (15)

Rādhikā told Lalitā: "*sakhi*! Give up these talks on morality, that are needlessly hurting the ears of the women! It makes My heart break, My life leave Me and My body whirl! Let My honour, patience and shame leave Me! Alas! I praise you, O *sakhi*! Quickly show Me My Prāṇa Vallabha!"

sāralyaṁ te vividha ramaṇī lampaṭo dhṛṣṭa bhūpaś cāpalyaṁ
cāpyanupamam idaṁ kvāpi rāmāsvadṛṣṭam
ālokyeto'pyadhikamahaho vañcayiṣyatyasau tvāṁ tvac caritrair
vayam iha hatāḥ kiṁ punar haṁsi vāsmān

Lalitā replied: "Kṛṣṇa is the king of cheaters and the lover of different women and there is no girl as naive and restless

as You! Seeing these qualities of Yours, He will cheat You once more. Alas! We are unfortunate to have someone like You, don't make it worse than it is now!" (16)

ito'pi kā sāstyadhikātra vañcanā yayā
śaṭho'smān sa kadarthayiṣyati
ityālapantī priyam aikṣatāgrataḥ sāliṅgy
a kāñcid dayitāṁ samāgatam (17)
tāṁ vīkṣya paścād dayitopagūḍhāṁ sva
sanmukhīnāṁ pratikurvatīṁ svam
padmā sakhītvena viniṛṇayantī hriyerṣyayā sā vimukhī cakampe (18)
valguyantīṁ samīkṣyāmūṁ mantūyantīha rādhikā; sā kun-
dalatayābhāṣi kṛṣṇeneritayā dṛśā (19)
kāntaṁ draṣṭuṁ samutkā tvam āgataṁ taṁ samutsukam;
drutaṁ mila kathaṁ jātāsyakasmād vimukhī ruṣā

Rādhā replied: "*sakhi*! What more cheating can be done now, through which He can hurt Me even more?" Then She saw Her lover before Her, embracing some other girl from behind. But this was actually Her own reflection on His body. Thinking this to be Candrāvalī, She began to shake from shyness and envy. When Rādhikā became angry at Her own reflection, Kundalatā said, on Kṛṣṇa's indication: "You are so eager to embrace Your lover and He also eagerly came to see You, so quickly meet Him! Why are You angry with Him?" (17-20)

sāpyāha tāṁ harer vakṣasyamūṁ kiṁ tvaṁ na paśyasi; yāṁ
pradarśayituṁ gehād ānītāhaṁ tvayā śaṭhe (21)

Rādhikā said: "You cheat! Can't you see Padmā's friend Candrāvalī in Hari's chest? You brought Me from My home to see this boy?"

kṛṣṇābravīd yāṁ manuse na saiṣā kāpyāgataikātra
mayānuyuktā

rādhā vayasyā vana devatāsmītyuktvā
balān māṁ parirabhya sāste (22)
āliṅgya saṁcumbya ca māṁ svavidyayā
pṛṣṭhena lagnorasi me tathāsakau
yathā na niḥsārayituṁ kṣamo'smyamuṁ
svayaṁ ca niḥsartum api prayatnataḥ (23)
prārthitāpi mayā naiṣā māṁ jahātyati kāmukī;
vārayaināṁ nija sakhīṁ balān māṁ pīḍayatyasau (24)

Kṛṣṇa said: "Rādhe! She of whom You are thinking, is not Candrāvalī, but she forcibly embraced Me, saying: "I am a forest goddess, a friend of Rādhā's!" She kissed Me and embraced Me, pressing Her back on My chest with her own skill! I could not escape from her even with the greatest effort and she can also not let go of Me even with effort! Even if I beg her to, this lusty girl does not let Me go! You must keep Your friend, who is hurting Me, at bay by force!" (22-24)

lagnāyāṁ lalitāyāṁ tac chrutau sāsīd adhomukhī; sakṛṣṇā
jahasuḥ sabhyāḥ kundavallī jagāda tām (25)
naivākṣi lagnaṁ dayitam vilokase chāyāṁ nijām
anya janīṁ ca manyase
sarvatra candrāvalikāṁ viśaṅkase
citraṁ tavedaṁ praṇayākhya nartanam (26)

Then Lalitā whispered in Rādhikā's ears: "It is Your own reflection in Kṛṣṇa's chest, not Candrāvalī!" Hearing this, Śrī Rādhikā lowered Her head in shame. Seeing this, Kṛṣṇa and the *sakhīs* laughed and Kundalatā said: "Rādhe! You cannot even see Your Priyatama (dearmost) if He stands right in front of You! You take Your own reflection to be some rival girl and everywhere You are afraid of Candrāvalī! How wonderful is the dance of Your love!" (25-26)

HOLI

(Spring festival of colours played in the month of Phālguna (February-March)

athāha vṛndā vraja maṅgalākarāv
ālepa citrai rucirāṁ suvistṛtām
vasanta līlotsava raṅga vedikā sthalīm
imāṁ paśyatam agrataḥ sthitām (27)
aguru ghusṛṇa kastūrīndu sac candanānāṁ pṛthag apṛthag
udañcat kardamāmbhaḥ prapūrṇaiḥ
vividha maṇi citāmbu kṣepa yantrair
virājad vitata vadana kumbhair anvitāṁ śātakumbhaiḥ (28)
saindūra kārpūraka pauṣpa kandukaiḥ
śarāsanair bāṇacayaiś ca kausumaiḥ
tāmbūla mālyaiḥ kusumāmbu candanair
āpūrṇa sauvarṇaka bhājanair yatām (29)
karpūra kuṅkuma madāguru candanānāṁ paṅkaiś ca
cūrṇa nikarair ati pūritābhiḥ
śvāsābhilavya mṛdu jātuṣa kūpikābhir
āpūrṇa haimatata bhājana vṛnda yuktām (30)

Then Vṛndā said: "O Rādhā-Kṛṣṇa! O embodiments of Vraja's welfare! Behold the stage for playing the beautiful spring festival, that is anointed with *aguru* and so and that is decorated with many different pictures! On this stage there are many golden jugs filled with *aguru*, vermilion, musk and sandal, there are jewel-studded syringes with extended openings for sprinkling these substances, balls of vermilion, camphor and flowers, quivers with flower-arrows, betel nuts, garlands, flower-scented water, sandal and other enjoyable things, and golden plates with soft lac flasks that are broken even by the outgoing breath and that are filled with a fluid of camphor, vermilion, musk, *aguru* and sandal!" (27-30)

āruhya tāṁ śrī ramaṇīcayobhavaṁs
tadaikataḥ śrī ramaṇo'pyathaikataḥ
gṛhīta tajjala yantrakādikaṁ parasparaṁ
premabharād arīramat (31)
vidhṛta laghu sitāṁśukau ramya tāmbūla pūrṇānanau
ratipatiraṇa yāntrikatvaṁ gatau toyayantrair dhṛtaiḥ
cala niśita kaṭākṣa kandarpa nārāca vṛṣṭyā samaṁ
visṛjata iha yantra muktāmbuvṛṣṭiṁ mudā tau mithaḥ (32)
klinnāti sūkṣma vasanāntar udīrṇa tat tad
aṅgāvalī madhurimāmṛta sat pravāhaiḥ
saṁsiktānta nayanābja manas ṭīkās tasyāpi
tair ati niṣikta vtṛpta netrāḥ (33)

Then the beautiful girls mounted the stage with their beautiful lover, taking the syringes in their hands, and lovingly began to play with each other. Wearing thin white garments, Their mouths filled with tasty betel leaves, and carrying Their syringes, from which They blissfully sprinkled Each other, Rādhā and Kṛṣṇa pierced Each other with Cupid's arrows through Their glances. Their syringes were like the instruments in Cupid's battle, Their fine clothes and Their limbs were moistened by a stream of sweet nectar, and Kṛṣṇa's dancing mind and lotus-like eyes were sprinkled, which similarly satisfied the *gopīs'* eyes. (31-33)

tāmbūla carvita darocchvasitaika gaṇḍāḥ klinnālakāli
vṛta gharmajalāñci bhālāḥ
visrasta keśa vigalat kusumāvalikā lolat
kacāṁsa yuga cāru kucāṁśa madhyāḥ (34)
vāsoñcalīṁ vividha gandha sucūrṇa pūrṇāṁ kāñcyāntiraḥ
sudṛḍha śṛṅkhalitāṁ dadhānāḥ
kandarpa dīpana sanarma manojña gānāḥ
kṛṣṇābhiṣikti nija guptiṣu sāvadhānāḥ (35)
nānā prakāra paṭavāsa cayān kṣipantyaḥ
pauṣpādi kandukagaṇān mṛdu kūpikāś ca

premnā sugandha salilair jalayantra muktaiḥ śrī rādhikā
prabhṛtayaḥ siṣicuḥ svakāntam (36)

The *gopīs*' cheeks bulged from chewing betel leaves and their foreheads were beautified by wet, curly locks and sweat drops. Their flowers had dropped from their braids and their loosened hairs hung over their shoulders, swaying over their beautiful breasts and bodies. The *gopīs* kept different kinds of fragrant powder tucked in their veils or in their sashes. Carefully protecting themselves from Kṛṣṇa's sprinkling, they sang beautiful funny songs that aroused lusty feelings. They threw different kinds of fragrant powder and flower balls from their bags, while Śrī Rādhikā and other *gopīs* lovingly sprinkled their lover with scented water from their syringes. (34-36)

aṁsālambita pauṣpa kārmukalatāṁ bāṇāvalīṁ kausumīṁ
vaṁśīṁ cātula tundabandha nihitāṁ ratnāmbu yantraṁ kare
vibhrat śrī ghaṭikāñcalaṁ ca nibhṛtaṁ piṣṭātakaiḥ śrī hariḥ
kāntā yantra vimukta gandha salilaiḥ siñcannimā dīvyati (37)

Śrī Hari played, holding His flower bow with its flower arrows on His shoulder, His flute in His sash, His jewelled syringe in His hand an a lump of fragrant powder in His water pot, while He sprayed His beloved with fragrant water from His syringe. (37)

ekāsya niḥsarati yā jalayantra dhārā
vyomādhvanīha śatadhā ca sahasradhā ca
āsann apāta samaye kila lakṣadhāsau lakṣyeṣu
pāta samaye bata koṭidhā syāt (38)

First one stream came from His syringe, when this stream traversed the path of the sky it became a hundred and then a thousand. When the stream fell down it had become a hundred thousand and when it finally hit the ground it had become ten million streams. (38)

jātuṣyo yā gandhacūrṇaiḥ prapūrnāḥ
kṣiptās tābhis tena vā kūpikās tāḥ
bhūmau petūḥ kṣepa vegair vaśīrṇās tan
madhyasthā golikā lakṣyam āpuḥ (39)
tāsāṁ tanau kuṅkuma bindujāla madhye virājan madavindavaste
suvarṇa vallītati puṣpavṛnda suptāli saṅgha bhramam unnayanti (40)

Kṛṣṇa and the *gopīs* threw fragrant powder on Each other from their lac flasks. This powder spread out when it fell to the ground and stuck to the spots of *sindūra* on their bodies. When the spots of vermilion stuck on the musk-spots on the *gopīs'* bodies they looked like red flowers (the vermilion) on golden vines (the *gopīs*) with bumblebees sleeping on them. (39-40)

śrī rādhikā prathama kīrṇa susūkṣma randhra
sad yantra kuṅkuma jalāmala bindu jālaiḥ
vyāptaṁ parisphurati saṁhananaṁ bakārer
udyat sudhākiraṇa bimba śatair nabho vā (41)

First Śrī Rādhikā sprayed vermilion-water through the fine holes of Her syringe and the pure drops of this fluid spread over Kṛṣṇa's limbs, making Him look like the blue sky covered with hundreds of moon-globes. (41)

tāḥ kṣepa vega galitāvṛti kūpikānāṁ karpūra
nāgaja parāgaja golikābhiḥ
lagnābhir aṅgavasane'tha sugandhi toyaiḥ paṅkatvam
etya vihitāḥ śabalāṅga bhāsaḥ (42)

The camphor, vermilion and flower pollen in the open flasks all became muddy because of the fragrant fluids falling on it. This colored the *gopīs'* bodies and clothes in different ways.

nānā varṇair gandhacūrṇair vikīrṇair ādau bhūr dyaur
vyānaśe digvidik ca

gandhāmbūnāṁ vṛṣṭi saṁchinna mūlair
lebhe paścāc citra candrātapatvam (43)

The earth, sky and all directions were filled with different colours of fragrant powder while the fragrant fluids from the syringes made the sky resemble a colorful canopy of fragrant dust.

taṁ gandha lepana calaṁ priyayā sva hasta sparśottha
kuṭṭamitayā kalahāyamānam
kācit sugandhi salilair ghaṭikāttamuktaiḥ siñcantyupetya
nibhṛtaṁ ramaṇaṁ calākṣī (44)

When Kṛṣṇa touched Rādhikā, She became happy within, but showing anger externally She smeared Kṛṣṇa's limbs with fragrant paste. When They had this loving quarrel, one restless-eyed *gopī* showered Kṛṣṇa with fragrant water from a small *loṭā*. (44)

yakā sakābhyetya yatas tato vapuṣyavākirat
sat paṭavāsakān hareḥ
yakāṁ takāṁ so'pyavarudhya vakṣasā
tadānanaḥ taiḥ samarūṣayan papau (45)

From whatever side the *sakhīs* came to throw fragrant powder over Hari, He held them all at His chest and smeared their faces with powder, drinking the nectar of their lips (kissing them).

rādhāṁ kirantīṁ paṭavāsakān
muhur nirodhitāṁ vīkṣya bakāriṇorasā
sakhīcaye'kāṇḍa paṭāyite'bhitas tenāpi pūrṇatvamanāyi vāñchitam (46)

Again and again Rādhā threw fragrant powder over Kṛṣṇa's body, and Kṛṣṇa held Her at His chest in the bondage of

His arms. The *sakhīs* fullfilled all His desires by surrounding them on all sides like a curtain. (46)

kṛṣṇas tīkṣnair atanu viśikhair narma mantra pravīṇais tāsām
āsīn madana vivaśo viddha marmā kaṭākṣaiḥ
tat pratyastraiḥ sadarahasitāpāṅga lokāśugais tān pratyāvartya
vyadhad atha tā vyākulāḥ so'pi śaśvat (47)

Kṛṣṇa's heart was captured and pierced by Cupid's arrows in the form of the *gopīs'* sharp glances and ~~good~~ funny *mantras* (jokes). Smiling slightly, He obstructed the *gopīs'* arrow-like glances with His own glance-arrows. In this way both Kṛṣṇa and the *gopīs* were always agitated.

mahyāṁ meghaḥ sa ca naravapus taṁ ca siñcantyajasraṁ
śampās tasmāt pṛthag italasan mūrtayo gandhavārān
dhārāsāraiḥ satatam amunā sicyamānā mudāsmin
vṛndādīnām apibad amṛtaṁ netravāpīha vargaḥ (48)

There is a cloud on earth in a human form (Kṛṣṇa), that is showered by unlimited amounts of fragrant water by restless lightning-strikes (*gopīs*), that all shine separately from this cloud. The Cāṭakabird-like eyes of Vṛndā and other *gopīs* blissfully drank this nectar.

JHULANA

(swing pastime in the rainy season, July-August)

krīḍann ittham asāv amūbhir agamad dolābja vedyantikaṁ
vṛndā kundalate dṛg iṅgitanayaiḥ kṛtvā sahāye hasan
kāntāyāḥ kara paṅkajāt kṛta payo yantrāpahāro hari
hindolāmbujam āruroha sa haṭhād ācchinna veṇus tayā (49)

After Kṛṣṇa and the *gopīs* played like that, they came to a stage with a lotus-shaped swing (see chapter 7, verses 55 to 64).

Hari smiled and gave an indication to Vṛndā and Kundalatā took take the syringe out of Rādhikā's lotus-like hand. Rādhikā in Her turn snatched Kṛṣṇa's flute from His sash. (49)

avadad atha hasantī kundavallī tvam asmai visṛja sumukhi
vaṁśī kuṭṭinīṁ māspṛśāmūm
tvam api salila yantraṁ strīdhanaṁ mādhavāsyai tvaritam iti
tayoktaṁ tau vidhātuṁ pravṛttau (50)

Kundavallī laughed and told Rādhikā: "O fair-faced girl! Leave this crooked bamboo-flute! Don't touch it!", and to Mādhava she said: "Give Rādhikā Her syringe back! It's a lady's property, don't touch it!" Rādhā and Kṛṣṇa followed Kundalatā's orders. (50)

yacchannasavyena kareṇa yantrakaṁ
savyena gṛhnan muralīṁ tayārpitām
tābhyāṁ nijābhyāṁ sa dadhāra tacchalā
tat tad yute tat karapaṅkaje hariḥ (51)

With His right hand Kṛṣṇa gave Rādhikā Her syringe back and with His left hand He took His Muralī-flute back from Her. During this exchange Hari had a chance to touch Her lotus-hands.

adhastād vṛndayā kundavallyācotthāpitāṁ hariḥ
dolāmārohayāmāsa pratīpām api tāṁ balāt (52)
hindola madhyaṁ priyayā gate'cyute
gāyantya uccair muditas tadālayaḥ
paścād gatāḥ kāścid athāgrataḥ parā
hindolikāndolanam udvitenire (53)

Unwilling Rādhikā was lifted upon the swing by Vṛndā and Kundavallī who stood under it and Hari forcibly pulled Her upon the swing. The *sakhīs* all happily and loudly sang songs

when Acyuta sat on the swing with His beloved. Some *sakhīs* stood behind the swing and others before it, making it rock.

hindolikāyāṁ sahasālivṛndair āndolitāyāṁ balavaccalantyām
udvelitāṅgī kila cañcalākṣī sāliṅgya kāntaṁ lalanā lalambe (54)
tayor bhraśyat kaiśyaṁ mitha iha calat kuṇḍala yuge tathā cañ-
cat kāñcī stavaka paṭalaṁ tat samudaye
parimlāyan mālya dvayam api calat kaṅkaṇa vare dṛḍhaṁ
dolāndole sati sapadi sandānitam abhūt (55)

When the swing's speed increased because of the *sakhīs*' pushes, restless eyed Rādhikā trembled with fear and held on to Her lover, embracing Him. When the *sakhīs* firmly pushed the swing, Rādhā and Kṛṣṇa's hair loosened, Their earrings swung, Their sashes got entangled with each other and Their flower garlands got entangled with Their jingling bangles.

dolāyām ati lolāyāṁ rādhā cañcala locanā; sakhī sāhāyyam
icchantī vyatarki tābhir iṅgitaiḥ (56)
tābhir lolita dolām īśāntām atilolām
āptātmepsita śastāṁ gāḍhāndola vihastām
svālīnāṁ paricaryāṁ vāñchantīṁ hṛdi varyāṁ
preṅkholīṁ ca muhus tām ājñāyāruruhus tāḥ (57)

While swinging so quickly, restless-eyed Rādhikā motioned Her girlfriends for help, but the *sakhīs* thought: "The swing became very restless because of our friend's swinging! She must be very satisfied with us, having Her desires fullfilled! Now our mistress wants Her friends to render some service!" Understanding this, they also boarded the swing. (56-57)

tāmbūla vīṭīr lalitā viśākhayā campālikā sa vyajane ca citrayā
śrī tuṅgavidyā sahitendulekhayā pānīya
jāmbūnada jharjharī yugam (58)
sārddhaṁ sudevyā kila raṅgadevī

sugandha paṅkān paṭavāsakāṁś ca
premnā samutkāti mudā gṛhītvā hindolikāṁ tūrṇam athāruroha (59)
tābhiḥ sevitayos tais taiḥ preṣṭhayor nayaneṅgitaiḥ; kramāt
pūrvādidalagā virejur lalitādayaḥ (60)

Thus Lalitā and Viśākhā served the Divine Couple with betel leaves, Campakalatā and Citrā fanned Them, Tuṅgavidyā and Indulekhā served Them a drink in two golden jars, and Raṅgadevī and Sudevī took fragrant paste and powder and quickly boarded the swing with love and eagerness. Beginning with Lalitā in the eastern petal, all the *sakhīs* served the Loving Couple one by one on the indication of the beloved Pair's eyes. (58-60)

tatrāścaryam abhūd ekaṁ rādhākṛṣṇau puraḥ sthitau; yugapad
dadṛśuḥ sarvāḥ svasvābhimukhatāṁ gatau
punar āndolanāt tābhir vṛndā kundalatādibhiḥ; dolāyām ati
lolāyāṁ citram āsīd idaṁ param (62)
tāsāṁ dalālyāṁ paritaḥ sthitānāṁ pārśve
hariḥ sva pratibimba dambhāt
tiṣṭhann amūbhiḥ sahasopagūḍhaḥ
śrī rādhayānyābhir api vyaloki (63)

Then a most amazing thing happened: Rādhā and Kṛṣṇa both appeared before each *sakhī*'s eyes at the same time. Again the swing was pushed by Vṛndā, Kundalatā and others, who made it move in a wonderful way. Another amazing thing was that Hari's reflection appeared at the side of each *sakhī* sitting on each of the swing's petals. Śrī Rādhā and others could see how all the *sakhīs* suddenly embraced Hari. (61-63)

anāchanne'mbhodair divasa kara bimbopari sa ced navāmbho-
da vyūhaḥ prakaṭa calābhiḥ subalitaḥ
mahā vātyodbhrāntaḥ satatam abhaviṣyat tat itas tadā
tasyāghārer upamitim alapsyanta kavayaḥ (64)

If the sun was not covered by clouds and the steady lightning-strikes with fresh rain-clouds were rocked by a strong wind, then the poets could compare that with the beauty of Kṛṣṇa surrounded by His girlfriends on the swing! (64)

rādhā dṛg iṅgitanayāl lalitām aghārir
ākṛṣya dakṣiṇa bhujaṁ vinidhāya tasyāḥ
kaṇṭhe param bhujam asau dayitāṁsa deśe
madhye tayoḥ sa vivabhau taḍitor ivābdaḥ (65)

Understanding Rādhikā's hint, Kṛṣṇa took Lalitā on the swing on His right side, placing His arm on her shoulder around her neck. Between Rādhā and Lalitā He looked just like a cloud flanked by lightning strikes.

kaundyabravīt paśyatālyo jyotiścakre cale puraḥ;
rādhānurādhayor madhye pūrṇo'yam udito vidhuḥ (66)

Kundalatā said: "O friends! Look! Hari rose inbetween Rādhā and Anurādhā (two stars of those names, or Rādhā and Lalitā) like the full moon in the firmament!"

evaṁ viśākhikādyās tāḥ kramād ākṛṣya mādhavaḥ; āliṅgya
dakṣiṇāṁse'mur hindola sukham anvabhūt (67)
athāvaruhya hindolād dvābhyāṁ dvābhyāṁ virājatam; viśākhā
lalitādibhyāṁ śrī rādhāndolayat priyam (68)

In this way Mādhava took Viśākhā and all the *sakhīs* on His right side one by one, blissfully embracing them on the swing. Then Śrī Rādhā stepped off the swing, keeping pairs like Lalitā and Viśākhā on Kṛṣṇa's either side and began to swing it Herself. (67-68)

tato'varūḍhā lalitādayas tadā rādheṅgitaiḥ
kāñcanavallikādikāḥ

ārohayāmāsur adhaḥ sthitāḥ sakhīr
hindolikāṁ tāṁ kramaśo balāc chalaiḥ (69)
tāsāṁ dvayīdvayīpūrṇa pārśvaṁ taṁ kramaśo mudā; govindaṁ
dolayāmāsur gāyantyastaḥ sarādhikāḥ (70)

On Rādhā's indication Lalitā and the other *sakhīs* got off the swing and forcibly lifted Kāñcanavallī and others on it, seating them next to Kṛṣṇa, one pair after the other. Rādhā then joined the remaining *sakhīs* who sang and pushed the swing. (69-70)

rādhāyāḥ śruti lagnāyāṁ lalitāyāṁ hasantyasau;
āruhya dolām ālīnāṁ cakāra bahu maṇḍalīḥ (71)
tasyāṁ sthitāyāṁ priya vāma pārśve
prāndolayantīṣu sakhīṣu dolām
ekaṁ punaś citram abhūd amūṣāṁ
dvayor dvayor āsa hariḥ sa madhye (72)

Lalitā whispered something in Rādhā's ear. Rādhikā smiled and boarded the swing, forming many circles of *gopīs* on it. Rādhā sat on Kṛṣṇa's left side and all the *sakhīs* began to swing Them. Then Hari appeared between every two *sakhīs* in a wonderful way. (71-72)

tāpiñchaś cet khacara kanaka kṣmābhṛd uttho'bhaviṣyat prot-
phullāṅgyā puraṭalatayā veṣṭitāṅgaḥ parītaḥ
tāpiñchānāṁ kanaka kadalī saṁyujāṁ maṇḍalībhiḥ sāmyaṁ
śaurer jagati sa tadā tādṛśasyāpyavāpsyat (73)

If in this world a Tamāla-tree would fly in the sky on a golden mountain, fully entwined by a golden vine, encircled by golden bananas, it would resemble Śauri (Kṛṣṇa) and the *gopīs* on their swing.

athārūḍhāsu viśākhikeṅgitaiḥ sakhīṣu sakhyau lalitādayo mudā
rādhācyutau saṁbhramayantya uccakaiḥ

preṅkholikāndolanam āśu cakrire (74)
vyākulāṁ rādhikāṁ prekṣya gāḍhāliṅgita vallabhām;
smerāsvālīṣu gṛhnaṁs tāṁ hasann avaruroha saḥ (75)

Then, on Viśākhā's indication, all the *sakhīs* like Lalitā happily got off the swing and let Rādhā on it with Acyuta, so that they could carefully swing Them high and fast. Rādhikā became afraid that She would fall off during the swinging. Hari saw this and tightly embraced Her. Seeing the *sakhīs* laugh at this, He took Rādhikā with Him off the swing. (74-75)

abhīrībhiḥ sacchampābhiḥ samvītāṅgaḥ kṛṣṇābdaḥ
kaundī vṛndādīnāṁ cakṣur vāpīhālī tṛṣṇāhṛt
līlākīlālālī dhārāpātaiḥ siñcan viśvaṁ
śrī vṛndāraṇye'sau jīyād evaṁ dolālīlā khelaḥ (76)

The Kṛṣṇa-cloud, embraced by the lightning-like *gopīs*, showered the universe with His ambrosial play, extinguishing the thirst of the Cātaka-bird-like *gopīs* like Kundalatā and Vṛndā. All glories to the swing pastime in Śrī Vṛndāranya! (76)

MADHUPĀNA LĪLĀ

(Pastime of drinking honey wine)

atha tābhiḥ samaṁ kṛṣṇo mādhvīka pāna kuṭṭime; niviṣṭaḥ
śītalacchāye viśrāma sukham anvabhūt (77)
gopīnām aravinda sundaradṛśāṁ śrī kṛṣṇa pārśva dvayād
ārabhyāgrata eva maṇḍalatayā tatropaveśa sthitim
labdhānāṁ puratah sa rājati dhṛtālaṅkāra pītāmbaro
ratnālī khacito yathā harimaṇiḥ sauvarṇa hārāntare (78)

Then Kṛṣṇa entered the cool shady place for wine-drinking and happily took rest there, flanked and faced by the *gopīs*, who have beautiful lotus-eyes. Kṛṣṇa wore a yellow *dhotī* and various ornaments, and amongst the *gopīs* He resembled a sapphire in a jewel-studded gold necklace.

athālayaḥ svake kare saroja sañcayād vare nidhāya pañca
cāmaraṁ citābharair mudāmaram
niviṣṭam atra kāntayā nitānta kelitāntayā nyavījayan nijaṁ
priyaṁ rucā jita smara śriyam (79)
gata śrame'smin sagaṇe sakhībhiḥ
padābja samvāhana vījanādyaiḥ
mādhvīka pūrṇaṁ caṣakaṁ purastāt
tayoḥ samānīya dadhāra vṛndā (80)
vikasitam anu nṛtyat khañjanābhyāṁ virājat kanaka
kamalam ekaṁ nīla rājīvam anyat
varatanu bakaśatrvoḥ paśyatoḥ prādur āsīd adhicaṣakam
akasmāt padma yugmaṁ vicitram (81)
nayana madhupa yugmaṁ rādhikāyāḥ pralubdhaṁ jhaṭiti pati-
tam āsīn nīlapadme'tha tasmāt
dyutibhara madhupūrṇān nālam utthātum āsīt kanaka kamala
madhye tadvad evacyutasya (82)

Then five *sakhīs* happily and swiftly began to fan Priya Kṛṣṇa, whose beauty defeated that of Cupid and who had entered this pavilion with His beloved Rādhikā, who was tired of playing, waving five whisks in their hands that were more beautiful than lotus flowers. While these *sakhīs* relieved Rādhā and Kṛṣṇa's fatigue by massaging Their lotus feet and fanning Them, Vṛndā brought a glass full of wine before Them. When Rādhā and Kṛṣṇa looked in these glasses They saw Their own reflections in them like blooming golden and blue lotus flowers with two wagtail birds (Their eyes) dancing in each of them. Seeing this, Rādhikā's bee-like eyes landed on the blue Kṛṣṇa-lotus in the glass and Acyuta's bee-like eyes landed on the effulgent golden honey-filled lotus Rādhikā, unable to rise from it anymore. (79-82)

saundaryaṁ madhutāṁ mukhaṁ caṣakatāṁ mādhvīkam ādarśatāṁ
netra dvandvam avāpa san madhupatāṁ sarvendriyaṁ netratām
anyāṅgaṁ jaḍatāṁ tayoḥ sapulakaṁ cittaṁ smaronmattatāṁ

sāmyag eva tadetarettham abhavat pāna kriyāptonnatim (83)
kaundyabravīt peyam idaṁ sva cakṣuṣā
pītaṁ yuvābhyāṁ madhu paṅkajānanau
netrotpalāsyābja suvāsitaṁ dvayo
rasajñayā peyam idaṁ nipīyatām (84)

Rādhā and Kṛṣṇa became intoxicated by lusty feelings when They began to drink the honey wine. Their sweet beauty became like wine, Their mouths the glasses, the wine the mirrors, Their eyes bumblebees, all Their senses became eyes (to look at Each other), Their bodies became stunned and studded with goosepimples of ecstasy. Seeing this, Kundalatā said: "Now that your eyes drank the honey of Each other's lotus-faces, please engage Your tongues in drinking this wine, sweetly scented with the reflections of Your lotus-faces and lotus-eyes!" (83-84)

ādāya ninye caṣakaṁ balānujaḥ pibeti kāntāvadanābja sannidhim
tiryaṅmukhī tad dayitāpi lajjayā kareṇa jagrāha nijena tat karāt (85)
āvṛtya vaktraṁ vasanāñcalena sā mādhvīkam
āghrāya sakṛt sudhāmukhī
nijādhara sparśa suvāsitīkṛtaṁ samarpayāmāsa kare priyasya sā (86)

Balānuja (Balarāma's younger brother Kṛṣṇa) brought the wineglass to His beloved's lotus-like face and said: "Drink!" With lowered head of shyness, Priyā Rādhikā took the glass from His hand with Her hand. Nectar-faced Rādhikā once smelled the wine, covering Her face with Her veil, and, after scenting the honey wine with the touch of Her lips, handed the glass back to Her beloved.

priyāṭavī vṛkṣa latodbhavaṁ priyaṁ priyādhara sparśa
susaurabhaṁ madhu
nija priyālī parihāsa vāsitaṁ priyārpitaṁ
saspṛham āpapau priyaḥ (87)

Kṛṣṇa was eager to drink the wine from the trees of His beloved (Rādhā's) forest (Vṛndāvana), scented by the touch of His lover's lips and the joking words of Her dear girlfriends and which was handed to Him by Priyājī Herself. (87)

dayitā guṇa medureṇa tad dayitā pāṇitale'munārpitam
dayitādhara vāsitaṁ papau dayitāpyaṁśuka saṁvṛtānanā (88)
tad vaktra śeṣāmṛta miśritāsavaiḥ
pūrṇāni kṛtvā caṣakāṇi sādaram
vṛndā savṛndā sahakundavallikā nyadhāt
sakhīnāṁ pūrataḥ pramodataḥ (89)
tābhiḥ sakhīnāṁ caṣakeṣvathāgrato
nyasteṣu kṛṣṇaḥ sva vicitra vidyayā
pārśve'khilānāṁ yugapat sa dakṣiṇe
nāloki kenāpi parisphurann api (90)
sakhyas tāḥ kevalaṁ svasya svasyaiva pārśvam āgatam
pāyayantaṁ pibantaṁ ca madhu taṁ dadṛśuḥ priyam (91)

Kṛṣṇa returned the wineglass to His beloved, being very pleased with Her qualities and Rādhikā, covering Her face with Her veil, drank this wine, which was scented by Her lover's lips. Vṛndā added fresh wine to the glasses that were filled with the nectarean remnants of Rādhā and Kṛṣṇa's lips and happily placed it before the *sakhīs* with Kundalatā. When Vṛndā and her helpers placed these glasses in front of their *sakhīs*, Kṛṣṇa, by His own wonderful ability, simultaneously appeared on each *gopī*'s right side, but none of them noticed that. Only each individual *gopī* could see that Kṛṣṇa was at her own side. They made Him drink the wine and they drank it themselves also.

kādambarī mada vighūrṇita śoṇa koṇa
protphulla locana saroja virājitāni
āmoda modita nimantrita ṣaṭpadāni hāsendu
kānti valitādhara pallavāni (92)
kṛṣṇasya netra rasanā svadanīya bhūri

saundarya sallavaṇim āsava pūriiāni
tasyāti pānam anu tṛtparipūraṇāya vakrāṇyayuś
caṣakatāṁ sudṛśām amūṣām (93)

The *sakhīs*, the borders of whose rolling, intoxicated, blooming eyes were reddish from drinking the Kadamba-flower-wine, that invited the bees and gladdened them with their fragrance, whose sprout-like lips emitted moonbeam-smiles, whose beauty was relishable by Kṛṣṇa's eyes and tongue and who were full of wine-like beauty, had become the goblets to quench Kṛṣṇa's thirst (for love).

smara yujāṁ sarakāya mṛgīdṛśāṁ saraka pāna madonmada cetasaḥ
sarakatāmayite mukhapaṅkaje sarakatāṁ samagād adharo hareḥ (94)

The doe-eyed *gopīs* who were overcome by lust also took the lips of drunken Hari's lotus face as the drinking cups for their lips. (94)

mādhvīka bhedān vividhān sa vṛndā vṛndātha vṛndāvana nāthayoḥ sā
nānā vidaṁśaiḥ sahitān purastāt samarpayāmāsa tathā sakhīnām (95)
tāṁs tān prapibatāṁ teṣāṁ pāna pāyana mādhurī;
netronmādāya vṛndādeś cirāya madirāyate (96)

Vṛndā and her helpers then brought different snacks and drinks before Rādhā and Kṛṣṇa and Their girlfriends. The sweet sight of Kṛṣṇa and the *gopīs* feeding each other these snacks was the long-desired intoxication for the eyes of Vṛndā and her assistants.

avirata madhupāne svādu kāntādharoṣṭhaṁ satatam adhara
pāne madhvabhūt tad vidaṁśaḥ
madana madhumadābhyāṁ tṛṣṇayā pānabhājāṁ mitha iha
mithunānāṁ niścayo nāsa pāne (97)

Śrī Rādhikā's lips had become very relishable from constantly drinking this honey and they themselves became Kṛṣṇa's cocktail snacks. Both became the object of Each other's thirst for erotic honey. From drinking these two kinds of honey They became intoxicated by both Cupid and the wine, and they could not see who was the lover and who was the beloved and what was the drink and what was the snack. (97)

mādhavāgatyanaṅgotthair madair mādhavapānajaiḥ;
mādhava sparśajaiścāsan vyākulāstāḥ varāṅganāḥ (98)

All the fair-limbed *gopīs* were very agitated by the arrival of Mādhava (spring, or Kṛṣṇa), that brought erotic intoxication through these beverages (*madhu*) and the touch of Kṛṣṇa (*mādhava*).

skhalita vasana bhūṣāṅgādya sambhālanaṁ yat sphuṭa hasita-
makāṇḍe'praśna pūrvottaraṁ ca
pralapita maṇidānaṁ cotthitaṁ vallabīnāṁ prathayati madam
antar vāruṇī pānajaṁ tat (99)
nidhuvanam anupūrvaṁ yat priyeṇa priyāṇāṁ skhalana-
mayanavāsaḥ keśavācāṁ vidheyam
madhumada iha kurvan tad vadhūnām amūṣām akuruta
muraśatroḥ prīti sāhāyyam asya (100)
uktau lohalatā gatau skhalitatā keśāṁśuke srastatā
netrānte'ruṇatā mukhe surabhitā netre tathodghūrṇatā
narmoktau sphuṭatā dṛśi bhramitatā tattatkṛtau dhṛṣṭatā yāyāsīt
sudṛśāṁ tadā trisarakotpannādhinot sāpriyam

Because of drinking the Vāruṇī-wine, the *gopīs* dropped their clothes and ornaments, but they were unaware of it. They laughed without reason, answered questions that were never asked and spoke without any sense. The gait, garments and voices of these *gopīs* that started the erotic play loosened from the intoxication of the honey and in this way they pleased Murāri.

The fair-eyed *gopīs* pleased Kṛṣṇa with their faltering voices, tripping gaits, loosened clothes and hairs, with the reddish corners of their rolling eyes, their fragrant faces, their joking words, the casting of their glances and all kinds of shameless behaviour arising from drinking this wine made from the trees, brown sugar and the flowers of Vraja.

kṛṣṇe vrajāmbujadṛśāṁ hṛdi gāḍha rāgo
nārī svabhāvaja hriyā vinigūhito yaḥ
āḍambaraṁ madhumadasya na soḍhum īśo
netrotpaleṣu bahiretya cakāra vāsam (102)
navena madhupānena kācin nava kiśorikā; madodrekād
bhrānta netrā pralalāpāti vihvalā (103)
lalala lalite papapa paśya rādhācyutau sasasa saha
va mamama maṇḍalair bhrāmyataḥ
vivivi vipinaṁ mamama mahī ca tābhyāṁ samaṁ
gagaga gaganaṁ lambate hā kathaṁ (104)

The deep love of the lotus-eyed girls of Vraja for Kṛṣṇa is hidden within their hearts, this is a natural sign of a girl's shyness. But now this shyness could not tolerate the onslaughts of the honey-drink anymore and became manifest in their lotus-like eyes. One young girl became intoxicated from the fresh wine and spoke this nonsense, with bewildered rolling eyes: "La la la Lalite! Loo-loo-look at Rādhā and Acyuta! They are ro-ro-rotating along with you in the ska-ska-sky with the fo-fo-forest and the e-e-earth! Ho-ho-how is that?" (102-104)

visṛtvarāmoda vikṛṣṭa bhṛṅga vikasvarāmbhoja vinindi vaktraḥ
madhvāsaveṣṭādhara sīdhupāna
prodbuddha kandarpa madātilolaḥ (105)
antar vilolāli samīravellat protphulla raktotpala jaitra netraḥ
lalāsa lolal lalanā sudhṛṣṇak kṛṣṇaḥ satṛṣṇālir ivābjinīṣu (106)

Then Kṛṣṇa enjoyed with the *gopīs* as a bee enjoys between the lotus flowers. His face was so sweet that it defeated the beauty of a blooming lotus surrounded by bumblebees that

are attracted to its fragrance. Lusty desires, incited by the drinking of the wine and the nectar of the *gopīs*' lips, made Kṛṣṇa restless and when He greedily looked at the *gopīs*, the pupils of His eyes defeated the beauty of restless bumblebees moved by the wind on red lotus flowers (His eyes).

maderitābhyām atha tau sakhībhyāṁ
riraṁsayāntaś ca suṣupsayā ca
niṣevitāvāsatur ālipāliḥ suṣupsayā kevalayāñcitāsīt (107)

Then Rādhā and Kṛṣṇa were served by two *sakhīs* (personified moods of) Riraṁsa (desire to make love) and Suṣupsa (desire to go to sleep). The other *sakhīs* were simply inspired by Susupsa (they went to sleep).

tayor madotpanna nigūḍha līlā spṛhāvidah
preraṇayātha kaundyāḥ
kāntāvataṁsārtham aśoka puṣpa
gucchāya gacchatyaravinda netre (108)
kāntāpi ghūrṇā paripūrṇitākṣī
sevāparālītati sevyamānā
nikuñja kuñjābhidha kuñjarāje
suṣvāpa puṣpāvali talpabhāji (109)
gandhottamāḥ parimalādhika vāsitodya
jṛmbhodgamāsya kamalā galad ambarāṅgyaḥ
ghūrṇāyamāna nayanāḥ śayanābhilāṣāḥ
sakhyo'pyayus tata itaḥ skhalitāṅghripātāḥ (110)
talpopakalpana gṛhīta dalāli kañja kiñjalka
dhūli paripiñcharitāntareṣu
samvarttikābjadala pallava puṣpatalpa
talpa puñjeṣu cañcala dali guñjita mañjuleṣu (111)
guñjāvalī kusuma mañjari citriteṣu
tāmbūla gandhajala bhājana rājiteṣu
kuñjeṣu kañjavadanā mada khañjanākṣyaḥ
sarvāḥ pṛthak pṛthag itāḥ suṣupur vayasyāḥ (112)

Kundalatā, who was aware of Rādhā and Kṛṣṇa's desires for intimate pastimes, sent lotus-eyed Kṛṣṇa out to pick Aśoka-flowers for ornamenting Rādhikā's ears. Meanwhile Śrī Rādhikā, who had blooming, rolling eyes, lay down to sleep on a bed of flowers in the king of *kunjas* (Lalitā's *kunja*) where She was served by Her dedicated maidservants. The most fragrant *sakhīs* became even more fragrant as their lotus-mouths yawned. Their eyes rolled of sleep and they stumbled into the *kunja* to take rest. The restless-eyed, lotus-faced *sakhīs* all lay down in separate *kunjas* on beds made of flowers scented with flower pollen, soft fresh lotus petals covered with lotus bud pollen and surrounded by humming bees. *guñjā*-beads, wonderful flower buds, betel leaves, scents and water-pots were brought in one after the other. (108-112)

śrī caitanya padāravinda madhupa śrī rūpa sevāphale
diṣṭe śrī raghunātha dāsa kṛtinā śrī jīva saṅgodgate
kāvye śrī raghunātha bhaṭṭa viraje govinda līlāmṛte
sargo'gād gaṇitas caturdaśatayā madhyāhna līlām anu

In the great poem Govinda Līlāmṛta, which is the result of service to Śrī Rūpa Gosvāmī, who is a bee at Śrī Caitanya's lotus feet, the encouragement of Śrī Raghunātha Dāsa Gosvāmī, the association of Śrī Jīva Gosvāmī and the blessing of Śrī Raghunātha Bhaṭṭa Gosvāmī, this was the fourteenth chapter, dealing with the midday pastimes.

Chapter Fifteen:

The Amourous Union of the Divine Couple, Watersports

This chapter describes how Rādhā and Kṛṣṇa make love, play in the water of Rādhākuṇḍa and have a picknick with all the *gopīs*.

kaṅkelli pallavaka tallaja karṇapūraḥ
kaṅkelli valli navaka stavakāñcipāṇiḥ
tatrāgato'tha sa hariḥ praviveśa tūrṇaṁ
vṛndādṛśodita nikuñja sarojam utkaḥ (1)

Hari placed clusters of fresh Aśoka-flowers behind His ears as decorations and took some more in His hand. Then, on Vṛndā's indication, He eagerly entered the lotus-*kunja* (where He could find Rādhā).

rādhā suradhunīṁ prāpte kṛṣṇa matta mataṅgaje;
uḍḍīyāpasasārālī marāli pālīr añjasā (2)

When the mad elephant Kṛṣṇa reached the Gaṅgā-river Rādhā (to soothe His erotic affliction) the swan-like *sakhīs* at once flew away. (2)

pibann asau locana puṣkareṇa
lāvaṇya rūpāmṛtam ambujākṣyāḥ
vyadālayat kañcuka śaibalam śrī kareṇa
nīvī nalinīṁ ca lolaḥ (3)

Drinking the nectar of Rādhikā's beautiful form with His lotus-eyes, the Kṛṣṇa-elephant removed Her moss-like blouse and Her lotus-like underwear with His restless lotus-hand. (3)

kāntāpi tandrā vinimīlitākṣī svapne dadarśa priyam antikāptam
nīvī kucākarṣaṇa yatnavantaṁ taṁ vārayantī pralalāpa vāmyāt (4)
ma ma ma mā pi pi pi spṛśa māṁ hare ki ki ki kiṁ vi vidhātum ihecchasi
śa śayituṁ da da dehi mama kṣaṇaṁ
ka kalitākṣi yugāsmi ghu ghūrṇayā (5)

Rādhikā closed Her eyes and fell asleep. In Her dream She saw that She had come to Her lover. When Kṛṣṇa carefully began to open Her blouse and underwear She stopped Him in an unfavorable mood, saying: "Hare! Do-do don't touch Me! What do-do You want? Le-le-let Me sleep for a while! My e-e-eyes are rolling of sleep!" (4-5)

smita rudita vimiśraṁ gadgadāspaṣṭa varṇaṁ
ramaṇam anu tadeti vyāharantī karābhyam
priya karam atilolaṁ vārayantī prabuddhā priyam
atha tam apaśyat svaṁ ca tādṛk kriyaṁ sā (6)
mīlitonmīlitākṣī sā smara mādhvīka māditā;
svapna jāgarayor āsīt sama vāk ceṣṭitādikā (7)
viṣameṣu raṇād vāmya hrībhyām tāṁ vimukhīm api;
balād ākramya nirjetum ārabdhe'tyunmade'cyute (8)
kāñcīṁ vīkṣyākramān mūkāṁ bhayād iva nabhogatam;
mañjarī yugalaṁ tasyāḥ phutkarotīva nisvanat (9)
grīvāgrahaṇato vyagraḥ kaṇṭhah kuṇṭho'pi subhruvaḥ;
vicitraiḥ kūjitaiścakre sakākuprārthanaṁ harau (10)

In Her dream Rādhikā smiled and cried simultaneously, speaking unclear words with a faltering voice. With the brushing of Her hands She obstructed Her lover's restless hands. Then She woke up to see that Her lover was doing exactly that which She saw Him doing in Her dream! She saw that Her words and acts

in the dream were the same as in Her wakeful state because of lust and drunkenness. Although Rādhikā was unwilling to fight in Cupid's battle (make love) out of shame, Acyuta forcibly and wildly attacked Her, desiring to defeat Her. Out of fear Rādhikā's waist-bells fell silent and Her anklebells jingled loudly as if they flew up into the sky. Śrī Hari eagerly held fair-browed Rādhikā's neck with His arms and Rādhā piteously petitioned Him with a wonderful warbling voice. (6-10)

pṛthula bhuja gadābhyāṁ vāmya durgaṁ vibhidyā'dhara nakha
daśanoraḥ pāṇidorānanādyaiḥ
drutam atha sa nijais taiḥ preṣṭha sāmanta vīraiḥ sutanu
tanupurīṁ tāṁ luṇṭhayāmāsa kṛṣṇaḥ (11)
nikhāta gūḍharatnajñair utkhātāt khanakair nakhaiḥ; tāruṇ-
yaratnaṁ jagṛhe pāṇibhyāṁ stanakumbhataḥ (12)
adharād daśanaiḥ khātād vadanenādharāmṛtam; bāhubhyāṁ
pīḍitād aṅgāt sparśaratnaṁ tu vakṣasā (13)
karābhyāṁ kuntala grāhaṁ tattat sthāneṣu gūhitam;
cumbakākhyaṁ varaṁ ratnam adhareṇāghavairiṇaḥ (14)
trapādaṁśe chinne'mṛta mukhadhane tair vimuṣite
camūnāthaṁ dhārṣṭyaṁ nakhadaśana sāmanta sahitam
puraḥ kṛtvā vyaktīkṛta nija mahā pauruṣam asau
mahāmārārambhaṁ vyadadhad atha kāntāpyasahanā (15)
ākramya kāntaṁ nija pauruṣaṁ tat
pradarśayantyāṁ hari vallabhāyām
kāñcī dhvanir dundūbhiśabda
uccaiḥ śītkāra āsīd vara siṁhanādaḥ (16)

With His big mace-like arms Kṛṣṇa smashed the fortress of Rādhā's resistance. Forcibly Kṛṣṇa's best generals — His lips, His nails, teeth, chest, hands, face and arms — quickly plundered the city of Her beautiful body. Rādhikā hid the jewels of Her youth in Her jug-like breasts, but Kṛṣṇa dug them up with the spades of His nails and robbed them with His hands. Kṛṣṇa bit Rādhikā's lips and sucked the nectar of Her lips. He hit Her limbs

with His arms and took the Cintāmaṇi-gems from Her breasts. He held Her hair with His hands and took the Cumbaka-jewels from Her lips (kissed Her). (Rādhikā concealed Her naked limbs from Kṛṣṇa, but Kṛṣṇa uncovered them) Kṛṣṇa's lips and teeth broke the shield of Rādhikā's shame and looted the wealth of nectar from Her face. Rādhikā did not tolerate it, though, and began the great battle of Cupid, counter-attacking Kṛṣṇa with Her generals, Her nails and teeth, headed by general Dhārṣṭya (boldness), showing Her great (masculine) might. Her waistbells, seeing Her successful attack on Kṛṣṇa, showed their vigour and resounded like Dundubhī-drums. Her loud cry sounded like the roaring of a lion. (11-16)

taṁ kāntayākrāntam avekṣya cañcalaṁ
kāntāvataṁsodbhaṭa nartaka dvayam
matvātha kenāpyajitaṁ jitaṁ mudā
muktāvalī lāsikayā nanarta tat (17)
hṛd adhara gata ratnaṁ yad yad āhṛtya tasyā nibhṛtam aghabhidā sve gopitaṁ ratna vṛnde
rada nakha khanakais tat sarvam asyā gṛhītaṁ
hṛtam iha para vittaṁ svārthanāśīti satyam (18)

Seeing Rādhikā's attack on Kṛṣṇa and being happy to see Ajita (the invincible Kṛṣṇa) defeated, the (male) dancers of Her earrings and Her (female) pearl necklace danced restlessly. Kṛṣṇa had stolen the jewels of Rādhikā's heart and lips and hid them among His own opulences, but Rādhā showed Her vigour by taking all Her jewels and His jewels back with the spades of Her teeth and nails. This is the result of theft: All one's wealth is taken away along with the stolen goods.

mukha kamala rathasthau subhruvau netra vīrau
vadana nalina koṣāt śrī harer bhāmarandam
nayana madhukarābhyāṁ rakṣitāl luṇṭhato yau drutam
apasṛtavantau tau tayoḥ sanmukhatve (19)

śrī kṛṣṇa netradvaya vīravarya pradarśanād eva bhayād ivāsyāḥ
agresare netrabhaṭe'payāte sarvāṅga sainye'pi vabhūva bhaṅgaḥ (20)

Rādhā's beautiful restless eyes were like two heroes that sat on the chariot of Her lotus face that had beautiful eyebrows, plundering honey from the storehouse of Śrī Hari's lotus face (that Kṛṣṇa's bee-eyes had stored there). These bees quickly fled and came back to Her lotus face (when Kṛṣṇa looked back at Śrī Rādhikā, She shyly closed Her eyes). When they saw Śrī Kṛṣṇa's two great heroic eyes, Rādhikā's eye-soldiers fled in fear and the soldiers of Her limbs also stopped fighting. (She became shy)

tadāsyāḥ śrī bhālaṁ śrama salila lolālaka vṛtaṁ nitambo
niṣpandaḥ stanayugalam ucchvāsa capalam
bhuja dvandvaṁ mandaṁ nayana yugam āmīlitam abhūt
parābhūtetīyaṁ samiti dayitānandam atanot (21)
smara nṛpati nidiṣṭā kṛṣṇam ākramya rādhā nijam atiśaya
yatnāt paurusaḥ darśayantī
svayam abhavad akasmād yac chramād viślathāṅgī tad iha nahi
vicitraṁ yābalā sābalaiva (22)

Rādhikā's forehead was covered by curly locks and beads of sweat, Her buttocks were motionless, Her breasts heaved along with Her deep breath, Her arms slackened and Her eyes fell half closed. Kṛṣṇa was very happy to see Her thus defeated in Cupid's battle. King Cupid had ordered Rādhā to attack Kṛṣṇa and She tried very hard, showing great vigour, but then Her body suddenly weakened out of fatigue. This is not so amazing, women are simply weak! (21-22)

śramajala kaṇa digdha niṣpanda mūrtir galita vasana
bhūṣākalpa talpa prajalpā
priya hṛdi patitāṅgī rādhikāmīlitākṣī sthira taḍid iva
navyāmbhodhare sā rarāja (23)

asyāḥ śvāsoccalat tundaṁ muhuḥ kṛṣṇodaraṁ spṛśat; kim
ānanda jaḍaṁ tasyāḥ sevāyai cetayatyamuṁ (24)

Śrī Rādhikā looked like a steady lightning-strike in a fresh raincloud, Her motionless body was glistening with beads of sweat, Her dress and ornaments were loosened and Her eyes were closed while She lay on Her lover's chest and conversed with Him. Her chest heaved with Her deep breath, repeatedly touching Kṛṣṇa's belly, as if wanting to revive Him from His ecstatic inertia.

dīvyat tadātvodita mādhurīṇāṁ
sparśekṣaṇecchā dayitāṅgakānām
samāgatālīva harer mṛgākṣyā glānis
tadaikā tanusevikāsīt (25)
tābhyām tu sandhau vihite tadā tayoḥ
premnā priyāyāḥ svakarāmbujanmanā
utthāya cakre śrama toya mārjanaṁ
kaiśyālakālyambara saṁvṛtiñca saḥ (26)

Seeing Rādhikā's sweetness at that time, Hari wanted to see and touch Her limbs. Then the *sakhī* (embodiment) of His desire to remove Rādhā's fatigue came and joined that desire to touch and see doe-eyed Rādhikā, but exhaustion was the only *sakhī* that served Her body. (25) Then Kṛṣṇa's desires to touch Rādhikā and to remove Her fatigue met with the maidservant of Her fatigue, so Kṛṣṇa got up and lovingly swept the sweatdrops from Her with His lotus-hands, wiping Her hairs and locks with His cloth. (26)

saṁprārthito vapur alaṅkṛtaye tayā tāṁ
naicchat sa tāṁ vihasituṁ purataḥ sakhīnām
āmreḍitaḥ punar imāṁ vidadhan niṣiddhas
tat sparśa sammadaja vibhramayānayoce (27)

mayā kiṁ bhūṣāyai tvamasi ramaṇa prārthita iha tyaja
vyarthāṁ śrāntiṁ virama nahi bhūṣā mama mude
na cāhaṁ śaktālaṅkaraṇacaya bhārasya vahane
dunotyudghūrṇā māṁ kṣaṇam avasaraṁ dehi śayitum (28)

Moon-faced Rādhikā asked Kṛṣṇa to arrange Her clothes and ornaments, but Kṛṣṇa did not want to do it, because He wanted to embarrass Her before Her friends. Only after She had repeatedly asked Him He did it, but then again She forbade Him. Agitated by the touch of His hand She told Him: "O lover, did I ask You to ornament Me? Give up Your vain efforts, this decoration does not please Me! I'm not able to wear all these ornaments now, I'm dizzy. Let Me sleep for a while!" (27-28)

iti gadita marandaṁ preyasī vaktrapadmāt smita rudita
suramyān mīlitākṣāt satṛṣṇaḥ
harir atha sa nipīyāspaṣṭavarṇāt tadāsīd udita
madana mattaḥ sasmito vismitaś ca (29)

Hari drank the nectar of Priyājī's lotus-face, thirsty for the unclear pleasing words She cried out with a smile. He smiled, closed His eyes and became intoxicated with lust and astonishment.

tāvat tayoḥ sevana mātra saukhyāḥ pratīkṣamāṇāḥ samayaṁ bahiṣṭhāḥ
sevopacārānvita pāṇi kuñjāḥ kuñjālayaṁ tā viviśuḥ priyālyaḥ (30)
tāmbūla śītala jalāmala gandha mālyaiḥ
pādambujādi mṛdu mardana vījanādyaiḥ
tābhir niṣevita padau praṇayonmadābhir
āmodam āpatur alaṁ vigata śramau tau (31)

Then the girls whose only joy is Rādhā and Kṛṣṇa's service (the *mañjarīs*), that were eagerly waiting outside of the *kunja*, entered with all the paraphernalia for their service in their hands. These girls, that were intoxicated with love for Rādhā and Kṛṣṇa,

served Them betel leaves, cool water, pure scents and garlands. They softly massaged Their lotus feet and fanned Them. This relieved Rādhā and Kṛṣṇa's fatigue and gave Them great joy. (30-31)

sākūta sasmita dṛśā priyamīrayantī
kāntābravīt priya na śarma labhe vinā yāḥ
kuñjeṣu kañjavadanā mada vihvalāṅgyaḥ sakhyaḥ svapanti
ramaṇānaya tāḥ prabodhya (32)
tad aniccha narmaṇāsau priyayā muhur arthitaḥ; niryayau tā
ramayituṁ mattebha iva padminīḥ (33)

With a hint of Her smiling eyes Rādhikā told Her lover: "O Priya! My lotus-faced friends, without whom I cannot find happiness, are all taking rest in Their *kunjas*. Please wake them up and bring them here!" (32) Although Kṛṣṇa did not want to leave Her, Rādhikā repeatedly asked Him to, so He came out of the *kuñja* to make love with Her girlfriends like a mad elephant makes love with its mates. (33)

kṛṣṇaś cakre manasi lalitāṁ yāmi kimvā viśākhām ādau citrām
iti sa nikhilā bhāvayaṁs tāḥ priyālīḥ
gacchan harṣād yugapad akhile prāviśat kuñjavṛnde ātmānaṁ
te nija viracite jīva dehe yathaikaḥ (34)

Kṛṣṇa thought: "Shall I first go to Lalitā, to Viśākhā, to Citrā or to all the *sakhīs* simultaneously?" Then He blissfully expanded Himself and entered all of their *kunjas* at once, just as the Supreme Self simultaneously pervades all material bodies, but still remains One.

tāsāṁ kuñjeṣu sarvāsāṁ tena līlā manoharā; svapna jāgarayor
āsīd yūtheśāyā yathā purā (35)
ālīmallī matallīs tā doryuddhe tat kṛte mithaḥ; jigāya yugapat
sarvāḥ śrī kṛṣṇo mallatallajaḥ (36)

Kṛṣṇa performed the same beautiful pastimes with these *gopīs* in their *kuñjas* as He did with Śrī Rādhikā, their group leader, who experienced the same play in Her dream (*svapna vilāsa*) as well as in Her wakeful state. Just to please them, Śrī Kṛṣṇa, the greatest wrestler, defeated all these wrestler-girls simultaneously in an arm fight.

tāvacchrī rādhikā kuñje sevitālī janaiḥ kṣaṇaṁ; viśramya taiḥ
samāyātā sva saras tīrtha kuṭṭimam (37)

While She took rest, Śrī Rādhikā was served by Her maidservants in Her *kunja* for a while. Then She went to a bathing place at Rādhākuṇḍa.

svādhīna kānta karakārita bhūṛibhūṣā
saṁchāditāṅga rati lakṣaṇa sañcayāpi
prauḍha smarāhava vimardana sūcakāṅgī
bhūyo'bhimārjita samāpta makhasthalīva (38)
svālīṁ prati praṇaya roṣa vibhaṅgura bhrūr
lajjā vinamra vadanā skhalitāṅghri pātā
āyāsa viślatha bhujārddha nimīlitākṣī
sālītatis tata ito militābhyūpetya (39)
kṛṣṇo'pi nirgatya nikuñjavṛndān
milann athaiko madhumaṅgalādyaiḥ
smerānanāṁ vīkṣya hasan sa kāntāṁ
tad antikaṁ taiḥ sahitaḥ samāyāt (40)

Just as the signs of a sacrifice are still visible after the place is cleaned up, so the *sakhīs*' bodies still showed the signs of Kṛṣṇa's lovemaking, even after He tried to wipe these signs out by elaborately and submissively decorating them. (38) With eyebrows frowned out of loving anger towards their friend Rādhikā (for sending Kṛṣṇa to them), heads lowered out of shame, stumbling gait, loosely hanging arms and half-closed eyes, these *sakhīs* walked here and there until they met each other. (39)

Kṛṣṇa also left the *kunjas* and, assuming one form again, met Madhumangala and his friends and smilingly went with them to see His smiling lover. (40)

narma dyūtaṁ dayita sabhikaṁ dhūrtayā kundavallyā tāsāṁ
lajjā vitaraṇa paṇaṁ bhoga cihnāvitānaiḥ
vṛndādīnāṁ sadasi balavad ballabīnāṁ tadāsīd yasmin sarvāḥ
sapadi vijitā hrepitās tās tayā san (41)

The *sakhīs* played a dice game of joking conversation in which the wager was the distribution of embarrassment and Śrī Kṛṣṇa was the master of the assembly. Bold Kundalatā defeated all the *sakhīs* in the assembly headed by Vṛndā, (distributing the wager of embarrassment to them) by showing the marks of Kṛṣṇa's enjoyment on their bodies. (41)

madhuripur ati līlā gāḍha pīyūṣa sindhuḥ satata duravagāhaḥ
prema tīrthāvagāhaiḥ
praṇayi virala lokaiḥ svādyate'sau yad anyaiḥ kavibhir api
taṭasthaiḥ spṛśyate bhāgyam etat (42)

The pastimes of Kṛṣṇa, the enemy of Madhu, are like a deep nectar-ocean which is always hard to enter. Loving devotees can enter into it, though, as enter at the bathing place of their love. Who can describe the fortune of mediocre poets like me who have been able to touch this ocean?

JALAKELI

(Watersports in Śrī Rādhākuṇḍa)

atha vividha vilāsa śrāntitaḥ klānti pūrṇā
avasara nija sevābhijnayopetya tūrṇam
jalam anu jalalīlā vāñchayālyā tad antar
hari haridayitālyaś cālyamānā vabhūvuḥ (43)

Although Hari and His beloved girlfriends were tired of their different pastimes, they went to play in the water of Rādhikā's lake, being encouraged by their maidservants, who desired to serve Them in this water play.

grīvānta saṁyamita keli vimukta keśāḥ
saṁvastritābhinava śukla sucīna celāḥ
sevāparāli nicayair avatāritāti bhārāṅga
bhūṣaṇacayaḥ sudṛśo vabhus tāḥ (44)

These *mañjarīs* helped the fair-eyed *sakhīs* to take off their heavy ornaments and nice *sārīs*. They tied up their hairs that had been loosened during lovemaking and that had fallen into their necks, and dressed them in fine white bathing-garments. (44)

udyat sudhāṁśu śata puṣkara nindi kāntiḥ
prodyad vibhākara vikasvara puṣkarākṣaḥ
kandarpa saumanasa puṣkara jit kaṭākṣaḥ
śrānti praśānti kara puṣkara kèli lolaḥ (45)
samveṣṭitaḥ sakala puṣkaraṇībhirābhiḥ
kṛṣṇaḥ priyā dayita puṣkariṇīṁ jagāhe
śrāntaḥ śramākulita puṣkariṇī ghaṭābhiḥ
svairī vanecara madotkaṭa puṣkarīva (46)

Śrī Kṛṣṇa, whose bodily luster defeated that of hundreds of moons in the sky (*puṣkara*), whose eyes were like lotus flowers (*puṣkara*) blooming in the blazing sun and whose glances were like Cupid's flower-arrows (*puṣkara*) that eclipsed the lotus flowers, became eager for the water (*puṣkara*)-sports that would mitigate the love-fatigue of Himself and His girlfriends (*puṣkariṇī*), as if He was an elephant (*puṣkara*) surrounded by she-elephants (*puṣkariṇī*) who freely enjoys in the forest and who is eager for erotic pleasure. In this way they entered the lotus-filled lake (*puṣkariṇī*). (In these two verses Śrī Kavirāja uses the word *puṣkara* with 8 different meanings.)

netrotpalāsya kamalā'laka lolabhṛṅgā vakṣoja
kokayugalā tanu dor mṛṇālā
kṛṣṇākṣi matta gajayor jalakeli tuṣṭyai
gopītatiḥ prathamataḥ sarasī tadāsīt (47)
bhīru svabhāvāda jalāvagāhāḥ kaścit taṭasthāḥ salilair niṣicya
balād gṛhītvā vasane'payāntīr
ninyur hasantyaḥ salilāntar anyāḥ (48)
kāścit svajānu dvayase sthitā jale
bhītyoru daghne pṛiya sekato parāḥ
sva nābhi mātre salile sthito hariḥ
sarvānyasiñcad vihasan balāj jalaiḥ (49)

To delight Kṛṣṇa's eyes, that were like mad elephants, the *gopīs* shone as beautifully as the *kuṇḍa*: Their eyes and faces shone like lotus flowers, their locks like swarms of bumblebees, their breasts like Cakravāka-birds, their bodies like vines and their arms like lotus stems. Some *gopīs* were hesitant to enter the water and stayed on the shore, but they were sprinkled by the *gopīs* that had already gone into the water. They fearfully tried to flee, but were forcibly pulled into the water by their clothes by the others, who were laughing. Some *gopīs* stood into the water upto their knees, others fearfully went in upto their bellies. Hari had gone in upto His navel, smiling and forcibly splashing them with water. (47-49)

klinnāti sūkṣma vasanāntar udīrṇa tat tad aṅgāli
sauṣṭhava sarit suṣamāpsu tāsām
magnaṁ harer lasati netra madebha yugmaṁ
tasyāpi tāsu dayitadṛgibhī ghaṭāpi (50)
udvāmyād anavatitīrṣavo'pi sarvāḥ śītārtta
iva rudita smitārdra vaktrāḥ
ākṛṣṭā yugapad anena nābhi daghne
toye'mur amumabhitaḥ sthitā virejuḥ (51)
rājīva raktotpala puṇḍarīka kahlāra nīlotpala kairavāṇām
sravan marandaiś ca patat parāgaiḥ saurabhya
bhājyambhasi tā vijehruḥ (52)

The mad elephants of Hari's eyes dove into the rivers of the *gopīs*' beautiful bodies, that became visible through their very thin wet clothes, and the *gopīs*' elephant-like eyes also relished the sweetness of Hari's limbs. Some *gopīs* were unwilling to go into the water and pretended to feel cold—their faces smiled and cried simultaneously. Kṛṣṇa pulled them all into the water upto their navels, where they stayed with Him. The *gopīs* played in the water of that lake which was scented by flower pollen and honey oozing from the Rājīva-, Puṇḍarīka-, Kahlāra- and Kairava-lotus-es, as well as the red and blue lotus flowers. (50-52)

nāndīvṛndā dhaniṣṭhādyāḥ sthitās tīrthaika kuṭṭime; jaya śabdaiḥ puṣpavarṣaiḥ rādhādīnāṁ jayepsavaḥ (53)
baṭuḥ subala kaundībhyāṁ sthitas tīrthānya kuṭṭime; kṛṣṇasya vijayaṁ vāñchan puṣpavarṣādikaṁ vyadhāt

On one side of the lake Nāndīmukhī, Vṛndā, Dhaniṣṭhā and others stood on a bathing platform, showering flowers on Rādhā and Her *gopīs*, desiring their victory and shouting '*jaya*'!, while Subala and Kundalatā stood on the other side of the lake on a bathing platform, showering Kṛṣṇa with flowers, desiring His victory. (53-54)

vyātyukṣīpradhanaṁ tadā samabhavat tābhiḥ samaṁ śrī harer
yatrāsāṁ mṛdu secanaiḥ sa vidadhe protsāhavṛddhiṁ kṣaṇam
siñcantyaḥ parito nirantara jalāsārair amuṁ tā vyahur
bhītyā'dho vadanaṁ karāṅguli dalair uddhākṣi nāsā śrutim (55)

Then Śrī Hari began His water play with the *gopīs*. He increased their enthusiasm by softly splashing them with water and they splashed Him back. Then Kṛṣṇa constantly showered them, making them lower their heads out of fear, and cover their eyes, noses and ears with their fingers.

ūrīcakāreva sahasra netratāṁ tāsāṁ sa
saundarya vilokane hariḥ

sahasrapādatvam athāntike gatau
sahasra bāhutvam ihopagūhane (56)
eṇī dṛśām udara daghna jale sthitānāṁ
seke'mbubhir vadanapadma vikāśane ca
vakṣoja koka mithunāvali lālane'pi
kṛṣṇaḥ sahasra karatām urarīcakāra (57)

Hari accepted a thousand eyes to look at the *gopīs*' beauty, a thousand feet to walk up to them and a thousand arms to embrace them. He took a thousand hands (like the thousand-handed sun, who delights the lotus flowers and the Cakravāka-birds), to fondle the Cakravāka-like breasts of the doe-eyed *gopīs* that stood up in the water upto their bellies with fully blooming lotus-faces.

sahasrapāt sahasrākṣaḥ sahasra bāhur īśvaraḥ;
iti śrutyartham apaṭhat kṛṣṇaṁ vīkṣya baṭuḥ (58)

Madhumaṅgala (knowing the Vedas, being a *brāhmaṇa*), seeing Kṛṣṇa's play, happily recited the verse *sahasra pāt sahasrākṣa sahasra bāhur īśvara* ("The Lord has a thousand arms, a thousand eyes and a thousand glances come from them") from the Vedas, as a joke. (58)

sarvataḥ pāṇipādaṁ tat sarvato'kṣi śiro mukham;
hasantīti smṛtiṁ nāndīmukhī tīrasthitāpaṭhaṭ (59)

Nāndīmukhī (Madhumaṅgala's *brāhmaṇa*-sister), standing on the bank of the *kuṇḍa*, laughed and reacted by reciting the verse *sarvataḥ pāṇi pādaṁ tat sarvato'kṣi śiro mukham* ("Everywhere are His hands and feet, everywhere are His eyes, heads and faces") from the Purāṇas.

udvarṣantīr diśi diśi tiryak pātān toyāsārān vraja ramaṇī vallīnām
vyālolānām avirata seke kelau kārṣṇīmūrtir jaladharamālā sāsīt (60)

pādaprānte'tyaruṇatayā kiṁ tāsāṁ
yāvaiś cetthaṁ cira jalavāsair yatnāt
kṛtvā varṇadvaya hatimāsām uccair
mattaivāsījjaladharamālāpyeṣā (61)

Thus Kṛṣṇa was like a row of clouds showering water in all directions in a crooked way to move the vine-like Vraja-*gopīs*. Thinking: "Have the *sakhīs* plunged into the water, thinking: What is the use of our foot lac, when our footsoles are naturally red? Their two colours (*varṇa* means syllables or colours) are gone (the colour of the lac and the red colour of their footsoles) due to staying in the water for so long. Alas, what happened? The garland of rainclouds (or Kṛṣṇa) have gone mad (*mattā*).(60-61) Note: There are two meters in the Sanskṛt language, named *jal-adhara-mālā* and *mattā*. This verse is composed in the *jaladhara mālā* meter, but if you omit the last two *varṇas* or syllables from each line (this is meant with 'losing two *varṇas*' above) it turns into the *mattā* meter. With this verse the great scholar Kṛṣṇa dās Kavirāja shows examples of both meters.

priya kara militāmbu sparśa hṛṣṭāpi paryak
satata nipatad ambhodhārayodvigna cittā
śithilita bhujavallī śrasta keśāmbara
srak jalayudhi vimukhī sā sundarīpālir āsīt (62)
jale balād atyamale'balānāṁ niruddhya kāntena hṛtāmbarāṇām
dalāli dānena taraṅga hastair
vyadhāyi sakhyaṁ drutam abjinībhiḥ (63)

The beautiful *gopīs* became ecstatic when they were touched by the water that was constantly splashed all around by Śrī Kṛṣṇa, but they were unwilling to continue the water fight since their vine-like arms had become tired and their braids, garments and garlands had loosened. Kṛṣṇa forcibly took away the *gopīs*' garments in the clear water, so the *gopīs* quickly made friends with the lotus flowers of the lake, who offered them their leaves as hands for protection.

iha rādhikā pratipadaṁ parābhavair
mukha varṇa yugma virahāt sakhītateḥ
dayitaṁ vijetum api mañjubhāṣiṇī jalasecane
muhurathoddhatā'bhavat (64)

Being repeatedly defeated by Kṛṣṇa, the two colours of the *gopīs'* faces (the red colour of their lips and of the *pān*-spots on them) were washed off, but Mañjubhāṣiṇī (sweet-voiced) Rādhikā repeatedly showered Her beloved, desiring (*uddhatā*) to defeat Him. (64)
(This verse was written in the *mañjubhāṣiṇī* Sanskṛt meter, when the two opening syllables are omitted it is the *rathoddhata*-meter. This word is also found in the text.)

nivārita sakhīpālyor mithaḥ saṁsparddhinos tayoḥ;
īśayor dvandva yuddhaṁ cābhavad ādau jalājali (65)
sakhīpālyāvṛtau satyāṁ karākari bhujābhuji;
nakhānakhi ca tat paścān mukhāmukhi radāradi (66)

Rādhā and Kṛṣṇa left Their friends behind and began to fight with Each other. Surrounded by Their friends, They first fought with water, then hand-to hand, nail to nail, mouth to mouth and finally tooth-to-tooth.

anyonyāsaṅga saṁharṣāt kṛṣṇam ānanda mantharam; rādhāṁ
bhāvodgamair lolāṁ vīkṣyāmūṁ lalitābravīt
cūḍā paścād apasṛtavatī kaustubho bimbadambhād gaṇḍe
te'sau śaraṇam abhajat kuṇḍale kampa lole
līnaṁ cāsīt tilakam alike chinnabhinnasya mālā tasmād
yuddhād virama sakhi mā kātaraṁ pīḍayāmum (68)

They became very happy from Each others touch. Kṛṣṇa became stunned and Rādhikā became restless. Seeing this blissful mood appearing in Rādhā, Lalitā told Her: "Kṛṣṇa's crown has falling backwards, the reflection of His Kaustubha-gem took

shelter of Your cheeks, His earrings trembled, the *tilaka* on His forehead was washed away and His garland is torn to shreds—Stop fighting, *sakhi*! Don't injure Kṛṣṇa anymore! He's suffering!" (67-68)

vyātyukṣyāṁ salile yadvan muhur jaya parājayau; teṣāṁ jātau
vyāvahāsyāṁ tīre tau suhṛdāṁ tathā (69)

Just as Kṛṣṇa sometimes defeated the *gopīs* and was sometimes defeated by them, so their supporters were also defeating each other in jest or ridicule. (69)

ākṛṣya rādhāṁ sa balān mukundaḥ
svakaṇṭha daghne'mbhasi tāṁ ninaya
magnām ivainām punar uddadhāra
taraṅga lolāṁ nalinīm ivebhaḥ (70)
tat kaṇṭhadeśārpita dor mṛṇālā keśāli śaibāla vṛtānanābjī
kṛṣṇebha hastotkalikātilolā rādhābjinīvāmbhasi santatāra (71)

Mukunda forcibly dragged Rādhikā into the water upto Her neck. Sometimes He pushed Her under water and sometimes He made Her surface again, like a lotus kept on the restless waves by an elephant. (70) Restless Rādhikā held Her lotus stem-arm around Kṛṣṇa's neck, covering Her lotus face with Her moss-like hair. In this way the Rādhā-lotus swam in the pond with Her Kṛṣṇa-elephant. (71)

tāvat praphulla kanakābjavane pramodāl līlānu
tāsu gala daghna.jale sakhīṣu
kāntā jagāda dayitaṁ priyam eva yasyā yātā
drutaṁ kva nu gaveṣaya tūrṇam etāḥ (72)
nidhāya tām tad galamātra puṣkare
śrī puṣkarākṣe praviśatyathālikāḥ
anveṣṭum asmin sphuṭa puṣkarāṭavīṁ
rādhā sa līnā vara puṣkarānanā (73)

Meanwhile the *sakhīs* joyfully hid themselves in the cluster of blooming golden lotus flowers, where they immersed themselves upto their necks. Rādhā told Kṛṣṇa: "Where have My friends gone? Quickly go and look for them!", so lotus-eyed (*puṣkarākṣa*) Kṛṣṇa left Rādhā in the water (*puṣkare*) up to Her neck and went to look for Her girlfriends in the cluster of blooming lotus flowers (*puṣkarāṭavī*). Then lotus-faced (*puṣkarānanā*) Rādhā also hid Herself between the lotus flowers. (In verse 73 Śrī Kavirāja uses the word *puṣkara* with 4 different meanings, as in verses 45-46)

nātyutthitāni jalataḥ kanakāmbujāni
phullāsitotpala yugāti virājitāni
dṛṣṭvā taraṅgacala śaibala saṁyutāni tat
pāna cañcalamatir madhusūdano'bhūt (74)
mukheṣu tāsāṁ kanakāravinda vṛndāyamāneṣu maranda pānam
cakre hariḥ pratyaravindamañcan tṛṣārta
rolamba kadambakaṁ vā (75)

Madhusūdana became eager to drink the honey of the *gopīs*' golden lotus-faces, that came up from between the couples of blooming blue lotus flowers (their eyes), seeing moss-like hair growing over them, moved by the waves. (74) Hari became thirsty like a bumblebee for drinking this honey from the *gopīs*' golden lotus-faces, so He went up to them. (75)

drutam upanayatāsyaṁ svasva vaktrantike svaṁ kṣaṇam iha
dayitena dvandva yuddhaṁ samṛddham
nibhṛta militayā śrī rādhayāpyanvitānāṁ yugapad
abhavadāsām ānanābjānanābji (76)
gopī stanāsphālanajais taraṅgakair
lolāmbujānyullala ṣaṭ padānyalam
āsāṁ mukhānīva dadarśa cumbane
vaimatya lolāni calekṣaṇāni saḥ (77)

Rādhikā secretly met Her friends and Kṛṣṇa quickly came up to their lotus-faces with His lotus-face. In this way Cupid's battle expanded. The lotus flowers on the water swayed along with the waves made by the resisting *gopīs*' breasts, so the bumblebees were unable to sit on them and flew away. This made Kṛṣṇa very happy, for they reminded Him of the faces of the *gopīs* who were unwilling to kiss Him. (76-77)

āsāṁ priyeṇa balayāvali pārśva yugme
premnā mṛṇāla kṛta kaṅkaṇa sanniveśaḥ
nānā vilāsavitati śramajāṅgakārśyāt
pātonmukhān sabalayān parito rurodha (78)

The *gopīs* became tired of these different sports and their bodies became very thin, so their bangles began to slide off. Lovingly Kṛṣṇa gave them new bangles made of lotus-stems on the sides of their old ones, that would stop them from falling. (78)

kumuda visa marālāmbhoja cakrotpalāni smita
bhuja gati vaktroroja netrair vijitya
niviḍa kuca nitambāsphālanaiḥ kampayitvā
jalam api sarasī sā kṣobhitāsīd vadhūbhiḥ (79)
līlākṣubhyat salilotthais taraṅgair
vātormīṇāṁ militānāṁ purastāt
saṁghaṭṭo'bhūn mithunaṁ yatra vīnāṁ sthātuṁ
gantuṁ kṣamamāsīn na lolam (80)
tāsāṁ mukhāmṛta rucām udaye'pi nāpur
viśleṣa duḥkam iha kokayugāni kintu
tat sannidhau pravilasat stanakokayugmānyālokya
viśvasita dhīnyati modam āpuḥ (81)
rādhā mukhendor udayāt sarovare
phulleṣu nīlotpala kairaveṣvapi
niśyahni yadvan madhupānajaṁ sukhaṁ
tat tad dvirephāḥ sama kālam āpuḥ (82)

The *gopīs*' smiles defeated the shining of the lilies, their arms the beauty of lotus stems, their gaits the elegance of swans, their faces the beauty of lotus flowers, their breasts the Cakravāka-birds and their eyes the lustre of blue lotus flowers. The busy movements of their breasts and buttocks made the water of the lake tremble. The *gopīs*' movements caused waves, and the water was swept up by the wind, making it impossible for the pairs of birds on them (or *gopīs*' breasts) to move or stay. Although the moons of the *gopīs*' faces had risen, the Cakravāka-couples did not feel their usual separation from each other, but were very happy to see the *gopīs*' Cakravāka-like breasts. When Rādhā's moonlike face rose in the lake even the lilies and the blue lotuses (both night-flowers) bloomed in the day. Thus the bees blissfully relished the nectar of these flowers as well as the day-flowers like lotuses, day and night. (79-82)

indindirāṇāṁ yugapad vilāsaṁ kumudvatīṣvapyaravindinīṣu
sakhīcaye paśyati so'ticitraṁ līlābja ṣaṇḍe harir āsalīnaḥ (83)
anveṣanāyāsya gatās tadālyo līnāmbujānyasya mukhāni matvā
ānanda mattāḥ paricumbya hrīṇāḥ
parasparālokanato vabhūvaḥ (84)

While the *sakhīs* watched how wonderfully the bees simultaneously enjoyed the lotuses and the lilies Hari hid Himself in a cluster of blue lotus flowers. When the *gopīs* began to search for Him, they mistook one of the blue lotuses to be His face and kissed it in great ecstasy. Then, when they realized their mistake, they looked at each other in embarrassment. (83-84)

rādhāṁ tu daivāt priya vaktra pārśvam āsādayantiṁ pravilokya citrā
sakhīḥ samābhāṣata paśyatālyaḥ puro'bja
ṣaṇḍe mahad adbhutaṁ naḥ (85)
pralamba śaibāla kadamba samvṛtaṁ
madhye naṭat khañjana yugmam adbhutam
lolāli mālaṁ cala hema paṅkajaṁ

tathāvidhaṁ cañcati nīla paṅkajam (86)
lasad atanu taraṅgaiś cālyamānaṁ
purastāt kanaka kamalam etan nīlapadme lalāga
viralitam api tasmāt preritaṁ tais tad asmin muhur aticalam
āsīt saṁyutaṁ cāyutaṁ ca (87)

But then Citrā by chance saw Kṛṣṇa's face beside Rādhā's face in the blue lotus cluster and told her friends: "Just see how wonderful this lotus cluster is to us! There is one amazing golden moving lotus (Śrī Rādhikā) that is covered by long hanging moss (Her hair) and has two dancing wagtail birds (Her eyes) in its middle and restless bees moving towards a blue lotus (Kṛṣṇa)! A blue (Kṛṣṇa's face) and golden (Rādhikā's face) lotus moved along beautiful waves of amorous desire. They were first separate, but constantly moving waves brought them together and separated them again!" (85-87)

prema-tarangini-nilotpala

kvacid iha jalamadhyād utthitau cakravākau tata uditam
akasmād āvṛṇot padma yugmam
tad api samuditaṁ śrī hallaka dvandvam asmād iti tad atiśayoktyā lebhire modam ālyaḥ (88)

The blue lotuses (Kṛṣṇa's hands) covered the couples of Cakravakas (*gopīs*' breasts) coming up from the water. Seeing this, golden lotuses (the *gopīs'* hands) came up from out of the water to obstruct these blue lotuses. This poetic ornament named *atiśayokti* (see chapter 11) gave great joy to the *gopīs*.

tām ādāyāgate kṛṣṇe tāsāṁ madhye'tha tanmukham; vabhau
hemābjamaṇḍalyā veṣṭitaṁ nīlapadmavat (89)
jalamaṇḍuka vādyāni kṛṣṇas tābhir avādayat; paṭaha dhvanivat
kvāpi dundubhi dhvanivat kvacit (90)

Kṛṣṇa took Rādhā amongst the *sakhīs*, shining like a blue lotus surrounded by golden lotuses. They made music by slap-

ping their hands on the water. (This is called *jala maṇḍuka vādya*, playing like water frogs.) Sometimes this sounded like Paṭaha-drums and sometimes like Dundubhī-drums. (89-90)

hari haridayitānāṁ gātra saurabhya śaityair adhika surabhi
śītaṁ toyam āsīt sarasyāḥ
asita sita piśaṅgaiḥ karburaṁ cāṅgarāgair bhavati hi
guṇisaṅgān nirmalānāṁ guṇāptiḥ (91)

The fragrant water of the lake became even more fragrant and cool from the bodies of Hari and His goddesses and was colored white, blue and yellow from their melted-off body unguents (white sandalwood pulp, blue musk and yellow *haritāla-tilaka*). In this way the *kuṇḍa* took over all of Hari's pure qualities.

prodbhinna padmīva sa padminīgaṇaiḥ
saṁsicyamānaḥ kara puṣkareṇa tān
siñcan hariḥ prasphuṭa padminīvanād
uttīrya toyād atha tīrtham āgamat (92)
sevālībhiḥ kṛṣṇa kṛṣṇapriyās tās tailair
gandhodvartanaiḥ sevitāṅgāḥ
premnā'nyonyaṁ snāpayitvā praharṣāt
snātvottasthūr nīratas tīrtha tīre (93)
gaurāṅgīnām aṅgalagnāmbarāntād
vārāṁ dhārā niṣpatantyo virejuḥ
yadvat sauvarṇācala kṣudra śṛṅga śreṇī
lagnācchāradambhoda vṛndāt (94)
visrasta kuntalatateḥ śikharād galantas
tāsāṁ guṇagrathita mauktika pālitulyāḥ
antar hṛdīśitur alaṁ jalabindavo'mī
ekāvalī nicaya tām upalabhya rejuḥ (95)

Hari and the *gopīs* were like an elephant and his mates splashing each other with their lotus-like hands. Now they came upon the shore, out of the blue lotus cluster. The maidservants

massaged Kṛṣṇa and the *gopīs* with unguents and scented oils after first bathing each other with loving joy. Then they came out of the water onto the shore of Rādhākuṇḍa. The water that dripped from the wet clothes on the golden limbs of the *gopīs* looked like showers coming from white autumn-clouds (the wet clothes) on small golden mountain peaks (the *gopīs'* limbs), and the water that dripped from the tips of their open braids looked like strings of pearls in an Ekāvalī-necklace that shone in the Lord's heart. (92-95)

jala-yuddha-raja

svapne'pi durlabha viloka lavasya tasya
diṣṭyāpta vighna rahiteṣṭa susaṅgamasya
citraṁ cirān madhurimāmṛtam āpibantyas
tṛṣṇābhivṛddhim agaman dviguṇāṁ mṛgākṣyaḥ (96)
tāsām asambhāvita darśanānāṁ diṣṭyāpta ratyādika śarmaṇo'pi
klinnāmbarāntaḥ samudīrṇa tattad aṅgāli
sandarśanajā mudo yāḥ (97)
dāmāni mātrā nihitāni yasyāṁ bālye
'pyanantānyagaman samantāt
vitasti mātratvam aghadviṣo'syāṁ
tanau samustā na hi citram etat (98)

"By some good fortune those who could not see Kṛṣṇa even in a dream can now enjoy His company unhindered!" Thinking like this, the doe-eyed *gopīs* drank the long-desired sweet nectar of Kṛṣṇa's company, but their thirst for Him only doubled by this. How amazing! Those who are fortunate can see Kṛṣṇa, although it is usually impossible. Only through ecstatic love this vision is attained. Kṛṣṇa could not be bound in His childhood (as Dāmodara) even with innumerable ropes, but now that same Kṛṣṇa was gladdened and captured by seeing the *gopīs'* limbs through their wet clothes. This is most astonishing! (96-98)

ālīcayena parimārjita deha keśaś
cīnāṁśukaiḥ parihitodgamanīya celaḥ

kṛṣṇaś ca kṛṣṇa ramaṇī nicayaḥ sasabhyaḥ
śrī padma mandiram ito drutam āruroha (99)
analpair ākalpaiḥ kusuma racitair bhūṣaṇacayair niviṣṭaṁ taṁ
yāmye kamala gṛha sat kuṭṭimavare
nija prāṇapreṣṭhaṁ praṇaya paripāṭī ghaṭanayā svayaṁ śrī
rādhālī nicaya sahitā maṇḍayati sā (100)
dhūpair āguravair viśuṣka surabhīn śrī kaṅkatī śodhitān
mallīgarbhaka veṣṭitān svadayitasyodyamya baddhā kacān
jātī raṅgaṇa yūthikā bakula sad gāṅgeya yūthīkṛtair
gucchotpallava ketakīdala lasaccāmpeya barhānvitaiḥ (101)
guñjā mauktika mālya yugma vilasat pārśva dvayair mālyakair
ūrdhvaurdhva krama veṣṭitāṁ
stavaka yuk piñchair lasat śekharām
mūle sthūlatamāṁ susūkṣma śikharāṁ kṛṣṭālivṛndāṁ vyadhāt
cūḍāṁ cāmara ḍāmarīm alikagāṁ rādhā jagan mohinīm (102)
yasyāṁ lagnā dṛga alighaṭā nirjihīte'ṅganānāṁ yā saṁlagnā
hṛdaya kamale jātu naitajjahāti
yasyāś chāyā bhramayati sakṛd vīkṣyamāṇāpi kṛṣṇaṁ kārṣṇī
cūḍā vilasati jagat sā pibantī svadhāmnā (103)

After the *mañjarīs* had cleaned the limbs and hair of Kṛṣṇa and the *gopīs* and had given them thin dry clothes to wear, Kṛṣṇa and His dear girls quickly entered the lotus temple. Kṛṣṇa entered the southern wing of the lotus temple and sat down on a nice platform where He was expertly and lovingly decorated with many flower-ornaments by Śrī Rādhikā and Her girlfriends. Śrī Rādhikā dried and scented Kṛṣṇa's hair with *aguru*-incense, combed it and surrounded it with a jasmine-garland and Jāti-, Raṅgaṇa-, Yūthikā-, Bakula- and golden Yūthi-flowers, clusters of the best Ketaki- and Campaka-petals and peacock feathers. She beautified His temples with pairs of *guñjā*- and pearl-strings and bound up His hair in a gradually ascending knot, beautifying it with peacock feathers and twigs. In this way the roots of His hairs became very thick while they tapered towards His shoulders, where they became very thin. The bee-like eyes and lotus-

like hearts of the *gopīs* became absorbed in this crest, that never left (these eyes and hearts) anymore. Even Kṛṣṇa Himself was enchanted by seeing the mere shadow of this crest, whose sweetness was drunk by the whole world! (99-103)

yat kauṅkumaṁ lalitāyā tilakaṁ lalāṭe sṛṣṭaṁ hareḥ śaśi
nibhaṁ mada bindu madhyam
śrī khaṇḍa bindu nicitaṁ bahir etad āsāṁ hṛt khaṇḍane
madana hāṭaka cakram āsīt (104)

"Lalitā made nice moonlike vermilion *tilaka* on Hari's forehead with spots of sandal around it and a drop of musk in the middle, making it look just like Cupid's golden disc that slices the *gopīs'* hearts."

bhakticchedair anvitāṁ yāṁ sucarcāṁ
citrā cakre kauṅkumīṁ tat tanau sā
lāvaṇyormī cañcalāsmārayat tāṁ
dīvyad gopīkṛṣṇa yugmāni rāse (105)
citrātha citram akaron nija mitra
gātre maitrī pavitra caritāmbuda jaitra kāntau
yat tat sakhī nayana khañjana bandhanāya
kandarpa śākunika vistṛta jālam āsīt (106)

Citrā anointed Kṛṣṇa's limbs with *kuṅkuma* and *khora* which made restless waves of natural beauty that reminded Citrā of Kṛṣṇa (the *khora*) and the *gopīs* (the *kuṅkuma*) during the Rāsa-dance. Citrā, whose character was purified by feelings of friendship for Kṛṣṇa, also made very beautiful pictures on His body, that eclipsed the luster of a new monsoon cloud. These pictures were like a net that the hunter Cupid spread out to catch the restless wagtail-birds of Śrī Rādhikā's eyes.

nānā varṇa sugandha puṣpa mukulaiḥ puṣpaiḥ kṛtaiḥ pallavaiḥ
kḷṛptaiḥ kuṇḍala hāra kaṅkaṇa lasan mañjīra kāñcyaṅgadaiḥ

tābhir yābharaṇair mudā priyatanau śrī veśa bhaṅgīkṛtā
saivāsāṁ nayanaiṇa bandhana vidhau kāmasya pāśāyate (107)
pauṣpaiś cābharaṇais tatra rādhā kāṇḍa paṭāvṛtā; ālībhir
bhūṣitālyaśca sevikā nicayaiḥ kramāt (108)

Then the *gopīs* happily made a nice dress for Kṛṣṇa. With different colours of fragrant lotus buds, flowers and twigs they made earrings, necklaces, waistbells, anklebells, bangles and armlets. This dress was like the rope of Cupid that bound up the eyes of the doe-like *gopīs*. The *mañjarīs* dressed Rādhā according to the season with flowers and ornaments, and then they dressed up the *sakhīs*. (107-108)

tato'sau vṛndayānītas tāśca tat saumya kuṭṭimam;
dadṛśus tatra bhakṣyāṇi phala mukhyānyanekaśaḥ (109)
palāśa śāla patrāṇāṁ rambhāvalkala patrayoḥ;
kuṇḍīsthālyādi pātreṣu sambhṛtāni pṛthak pṛthak (110)
bhoktuṁ tānyupaviṣṭo'sau śubhra puṣpāṁśukāsane;
savye śrī subalas tasya dakṣiṇe madhumaṅgalaḥ (111)

Then Vṛndā took Rādhā and Kṛṣṇa to a beautiful platform in the north of the lotus temple where They saw many kinds of fruits and other eatables served on separate banana leaf-plates, barks, and clay cups. Kṛṣṇa sat down on a seat of white flowers covered by a white sheet, with Subala on His left and Madhumaṅgala on His right side. (109-111)

upaviṣṭā puro rādhā tāni sālī vaneśayā;
ānīyānīya dattāni tebhyaḥ pariviveśa sā (112)
śveta rakta harit pīta varṇāni jāti bhedataḥ;
aśasya ślatha śasyeṣad dṛḍha śasyānyanekaśaḥ (113)
sukṛtta valkalatayā śaṅkha varṇākṛtāni ca;
nārikela phalānyādau tebhyaḥ pariviveśa sā (114)
teṣāṁ taiḥ pīta toyānāṁ bhittvā niṣkāṣitānyamī;
śasyānyālīyujā dattānyāduḥ svādūni rādhayā (115)

jāti varṇākṛti svādhu pāka saṁskāra bhedataḥ;
nānāvidhāni cāmrāṇi dadau tebhyaḥ krameṇa sā (116)
dara pakkāni śakalī kṛtānyāmrāṇi kānicit;
ikṛtta valkalāṣṭīni cārvyāṇyāsvādayantyamī (117)
savalkala nikṛttāni kiñcid ghana rasāni ca;
oṣṭhāvalopya lehyāni pakkānyādan parāṇi te (118)
paktrimāṇi rasaiḥ pūrṇānyācchinnāsyāni kānicit;
sāṁśāni madhurāṇyete cuṣyanto mudam āyayuḥ (119)
te kaṇṭaki phalān niṣkāṣitān koṣān niraṣṭikān;
sauvarṇotpala cāmpeya korakābhānakhādiṣuḥ (120)
pīla ni bahu bhedāni drākṣā kharjurakāṇi ca;
tāla śrīphala jambūni lavalī lakucāni ca (121)
kadalī badarīṇāṁ ca nānābhedān phaloccayān;
śṛṅgāṭa tālabījāni kṣīrikā bhūtakāni ca (122)
añjīrāṇyamṛtāṅkāni nāsapātī phalāni ca;
nāraṅga kāmaraṅgāṇi vikaṅkata phalāni ca (123)
suṣeṇamātulāṅgādi kapitthaka phalāni ca;
nānā bhedāni bījāni niṣkulākṛta dāḍimāt (124)
māyāmbūni sukhāśāni karkaṭī kharbūrāṇi ca;
guḍālu keśarājādi mūlāni mūlakāni ca (125)
śālukārdra padmabīja śasyāni ca visāni ca;
priyāla pīlu baddāma bīja śasyānyanekaśaḥ (126)
sitābhiḥ kṣīrasāraiś ca kṛtān śrī rādhayālaye;
nāraṅga rucakāmrādi phalākāra vikārakān (127)
phala puṣpayutān rakṣān śarkarāpāka nirmitān;
bilva dāḍimba śīrṣyāmra nāraṅgakādikān (128)

Rādhā and Her friends came before Kṛṣṇa and His friends and served them, while Vṛndā brought in the dishes. First they served them white, red, green and yellow coconut-pulp, both liquid and solid, on barks shaped and coloured like conchshells, along with different other kinds of squeezed fruits. They served the kernel from the smashed coconuts and Kṛṣṇa and His friends relished its juice. Then they gradually served them different kinds of mangoes that varied in form, colour and

ripeness and were prepared in different ways. Kṛṣṇa and His friends enjoyed the fresh, ripe sliced fruits without peels and pits. They ate juicy fruits that were cut along with their peels and ripe fruits that could be licked or chewed and they sucked juicy, very ripe and sweet mangoes that pleased their mouths. They ate pitless jackfruits that looked like golden lotus- or Campaka flower-buds, and many kinds of Pilu-fruits, dates, grapes, Bael fruits, Lavali and Palm fruits, Jambūs (blackberries), Lakucas, bananas, jujubes, cucumbers, Bhūta-fruits, water chestnuts, palm-seeds, nectarean Añjīras (guaves) and Nāsapātī-fruits (pomegranates, raisins, almonds), oranges, Kāmaraṅga- and Vikaṅka-fruits. They ate everything which was easily eaten, like Karamardaka, Bījura, elephant apples and many kinds of seeds (sour, sweet or bitter-sweet), like those of the pomegranate, Karonda, melons and different kinds of roots like Guḍālu (sweet patato) and different flower buds that miraculously melted in the mouth. They ate different kinds of seeds, like lotus roots, lotus seeds and lotus stems, Piyāla-fruits, Pilu-fruits, nuts, Kṣīra Sāra-pies with sugar and different delicious milk sweets that looked like oranges, Bael and mango trees with their fruits and flowers, home-made by Rādhikā. (112-128)

kṛṣṇa pañcendriyāhlādi guṇān gehe tayā kṛtān;
laḍḍukāni candrakānti gaṅgājala mukhāni ca (129)
śarkarendu labaṅgailā maricādibhir anvitāḥ;
sthūla santānikāḥ piṣṭāḥ kṛtāni laḍḍukāni ca (130)

Just to please Kṛṣṇa's five senses Śrī Rādhikā had brought many different *laḍḍus* and sweets like Candrakānti, Gaṅgājala, and big *laḍḍus* with sugar, camphor, cloves, cardamom and black pepper squeezed in condensed milk from Her home. (129-130)

panasāmrādika rasān madhu candra śitānvitān; k
arpūrāmṛtakelyādīnyānītāni priyālibhiḥ (131)

paryaveśayad etāni sarvāṇi rādhikā kramāt;
tābhyāṁ saha haris tāni vubhuje kamalekṣaṇaḥ (132)
patra puṣpaphala skandha śākhāmūlāni bhūruhām;
kṣairasārāṇāṁ chedaṁ chedam adantyamī (133)

Rādhikā and Her dear friends brought tasty jackfruits and mango-juice with honey, sugar and camphor, as well as camphor- and nectar-pies, and lotus-eyed Hari and His friends gradually ate everything they served them. With their teeth they cut the leaves, flowers, fruits, trunks, branches and roots of the Ksīra-sāra-trees (small trees made of *barfi*) (131-133)

baṭur nindan praśaṁsaṁśca bhakṣyāṇi ca tadarpikāḥ;
sarvāstā hāsayāmāsa sanarma mukha vaikṛtaiḥ (134)

Madhumangala made faces of disgust and pleasure while he jokingly criticised some preparations and praised others, making the *gopīs* laugh. (134)

karpūrāvāsitaṁ toyaṁ papuste'tra yathāsukham;
tataścācacamus toyaiḥ sakhīdattaiḥ suvāsitaiḥ (135)
yātas tataḥ sa harir ambuja mandirāntaḥ
śete'tra sat kusuma kalpita talpa madhye
tāmbūla dāna pada lālana vījanādyais
tatra priyālibhir amuṁ tulasī siṣeve (136)
tāmbūla vīṭikām aśnan tat padmayāmya kuṭṭime;
śete śītala śayyāyāṁ subalena samaṁ baṭuḥ (137)

The boys drank camphor-scented water to their satisfaction and washed their mouths with scented water served by the *sakhīs*. Then Hari lay down to rest on a bed of flowers in the lotus temple and Tulasī and her dear friends served Him there with betel leaves and by massaging His feet, fanning Him and rendering other services. Madhumaṅgala and Subala also lay down on cool beds in the southern wing of the lotus temple, chewing betel leaves. (135-137)

śrī rādhikātha sagaṇā muditopaviṣṭā
kāntādharāmṛtatayā parivāñchitāni
śrī rūpamañjarikayā ca vaneśayā ca
bhakṣyāṇi tāni bubhuje pariveśitāni (138)
tatra nāndī kundavallyoḥ sakhībhir narma vistṛtiḥ;
ālīvāsām abhūt sagdhi sukhasya pariveśikā (139)
athācamyāyayuḥ sarvāḥ śrī padma mandirāntaram;
talpe rādhā sakhīpāliḥ paritaḥ samupāviśat (140)
tāmbūla carvitaṁ tābhyaḥ śrī hares tulasī dadau;
nāndīmukhyai dhaniṣṭhāyai kundavallyai ca vīṭikāḥ (141)
tataḥ sā tulasī rūpa mañjarī ca vaneśvarī;
bhakṣyāṇyurvaritānyāduḥ sevikālīcayaiḥ samaṁ (142)
tāsu bhuktvāgatāsvatra sakhyas tat pūrva kuṭṭime; nirgatya
suṣupuḥ sarvā nāndīmukhyādayaś ca tāḥ (143)

Then Śrī Rādhikā and Her girlfriends happily sat down to enjoy the nectarean remnants of Kṛṣṇa's food, served by Śrī Rūpa Mañjarī and Vṛndā. Nāndīmukhī, Kundalatā and others were joking to increase the joy of their meal. (138-139) Then they all washed their mouths and went to the inner quarters of the lotus temple, where Rādhikā lay down, surrounded by Her girlfriends. Tulasī served them the remnants of Hari's chewed betelnuts and gave Nāndīmukhī, Dhaniṣṭhā and Kundavallī separate *pāns*. Then Tulasī, Vṛndā and Rūpa Mañjarī took their meal with all the other maidservants. The maidservants finished their meal and the others took rest on a platform outside, on the eastern wing of the lotus temple. (140-143)

tataḥ śrī rādhikā tābhyo dadau tāmbūla carvitam; vṛndāyai
vīṭikāṁ sāca tām adantī bahir yayau (144)

Then Śrī Rādhikā gave Her chewed betelnuts to Her maidservants, headed by Śrī Rūpa Mañjarī and gave Vṛndā separate *pān*. Vrndā took her *pān* outside to relish it. (144)

kṛṣṇaḥ kāntāṁ tāṁ samākṛṣya hrīṇāṁ
hāsaṁ hāsaṁ yatnataḥ svānanābjāt
tāmbūlīyaṁ carvitaṁ tan mukhābje
nyasyan hṛṣyan śāyayāmāsa pārśve (145)
śrī rūpa mañjarī mukhya sakhībhir vījanādibhiḥ;
sevitau tau kṣaṇaṁ tatra nidrāsukham avāpatuḥ (146)

Kṛṣṇa pulled His shy beloved by His side and laughed while transferring His chewed betel nuts from His lotus mouth into Her lotus mouth. Then He blissfully made Her take rest by His side. Śrī Rūpa Mañjarī and her main maidservants served Rādhā and Kṛṣṇa for a while by fanning Them and so on. Then the Loving Couple attained a blissful state of sleep. (145-146)

śrī caitanya padāravinda madhupa śrī rūpa sevāphale
diṣṭe śrī raghunātha dāsa kṛtinā śrī jīva saṅgodgate
kāvye śrī raghunātha bhaṭṭa viraje govinda līlāmṛte
sargaḥ pañcadaśābhidho'yam agaman madhyāhna līlām anu

In the great poem Govinda Līlāmṛta, which is the result of service to Śrī Rūpa Gosvāmī, who is a bee at Śrī Caitanya's lotus feet, the encouragement of Śrī Raghunātha Dāsa Gosvāmī, the association of Śrī Jīva Gosvāmī and the blessing of Śrī Raghunātha Bhaṭṭa Gosvāmī, this was the fifteenth chapter, dealing with the midday pastimes.

Chapter Sixteen:

The Parrots Eulogize Kṛṣṇa's Tip-to-Toe Beauty

atha kṣaṇāt tau pratilabdha bodhāv
utthāya talpopari sanniviṣṭau
pūrvaṁ prabuddhāḥ prasamīkṣya sakhyo
yayuḥ sakhībhyāṁ saha tat samīpam (1)

After some time Rādhā and Kṛṣṇa woke up and sat up on the bed. The *sakhīs* that had already risen before Them saw Them and came up to Them with Subala and Madhumangala. (1)

vṛndāpyāyāt svaśiṣyau sā bālau vidyā viśāradau; kalokti
mañjuvāk saṁjñau gṛhītvā sārikā śukau (2)

Vṛndā took her two pupils, the young learned *śārikā* Kalokti and the *śuka* Mañjuvāk and engaged them in praising the Divine Couple.

tatas tau paṭhato namrau jaya vṛndāvaneśvara; jaya
vṛndāvaneśāni jayatālyaḥ prasīdata (3)

These parrots humbly recited: "Glory to the Lord of Vṛndāvana! Glory to the Queen of Vṛndāvana! Glory to Their girlfriends! Be pleased with us!" (3)

rādhā dṛg iṅgitābhijñā vṛndā vijñā samādiśat;
paṭheti kīraṁ kīro'pi papāṭhānandayan sabhām (4)

guṇaiḥ svair hīnā me yad api kavitā nātimadhurā satāṁ
svādyāthāpyacyuta guṇa yutatvena bhavitā
ayaḥ śastrī spṛṣṭā mṛgayugṛhagā sparśamaṇinā suvarṇatvaṁ
prāptā bhavati mahatāṁ bhūṣaṇa kṛte (5)

Understanding Rādhā's gesture, Vṛndā ordered the *śuka* to praise Kṛṣṇa, so the parrot began to gladden the assembly with his recitation. He sang: "Although my poetry is not very sweet and is devoid of good qualities it will be relishable for the saints as they describe Acyuta's qualities, just as the iron knife of a hunter can also be turned into gold by the touch of a touch stone, even if it lies in his house!" (4-5)

cakrārddhendu yavāṣṭa koṇa kalasaiś chatra trikoṇāmbaraiś
cāpa svastika vajra goṣpada darair mīnorddha rekhāṅkuśaiḥ
ambhoja dhvaja pakka jāmbaphalaiḥ sallakṣaṇair aṅkitaṁ
jīyāc chrī puruṣottamatva gamakaiḥ śrī kṛṣṇa pāda dvayam (6)

"Śrī Kṛṣṇa's feet eclipse the beauty of Śrī Puruṣottama's (Viṣṇu's) feet with its marks of the disc, half moon, barleycorn, octagon, pitcher, umbrella, triangle, sky (a void), bow, *svastika*, thunderbolt, cow's hoof, conchshell, fish, an upward line, a goad, a lotus flower, a flag and a ripe Jambū fruit (blackberry)!" (6)

śrī kṛṣṇāṅghri yugaṁ sakṛc chrutigataṁ sarvānya tṛṣṇāharaṁ
dhyātaṁ yad vipadāṁ vilopa nipuṇaṁ sat sampadāṁ dāyakam
dṛṣṭaṁ cārutayā camatkṛtipadaṁ sarvendriyāhlādakaṁ
pṛṣṭaṁ yat klama hantṛ nivṛtikaraṁ tan me kriyāt kāṅkṣitam (7)

"A single mentioning of the glories of Śrī Kṛṣṇa's feet at once removes one's thirst for everything else. They are expert in destroying the calamities of those who meditate on them and bestow all good fortune. One becomes highly astonished upon seeing their beauty, that gladdens all the senses. Their touch removes all miseries of fatigue and give happiness. May these feet fulfill all my desires!" (7)

saubhāgyānāṁ sadrucāṁ sad guṇānāṁ
sampattīnāṁ prākṛtāprākṛtānām
līlāgāraṁ dātṛ ca dhyāta mātraṁ sarvasvaṁ
naḥ kṛṣṇa pādābjam astu (8)

"Simply by meditating on Kṛṣṇa's lotus feet one attains all spiritual and material fortune, beauty, good qualities and wealth and they are an abode of pastimes. May they be our everything!" (8)

yasyopāsanayāpta śakti lavataś cintāmaṇitvaṁ śilāḥ
kāścit kāmagavītvam etya dhavalāḥ kāścicca kalpāgatām
kecid bhumiruhā vabhūvur akhilābhīṣṭa pradāḥ prāṇināṁ
tacchrī kṛṣṇa padāravinda yugalaṁ ko nāśrayet sva pradam (9)

"Even a slight worship of Śrī Kṛṣṇa's feet turns a mere stone into a Cintāmaṇi, a mere cow into a Kāmadhenu and a mere tree into a desire tree. They fulfill all desires of a living being. Who will not take shelter of these lotus feet?"

parimala vāsita bhuvanaṁ sva rasāmodita rasajña rolambam
giridhara pādāmbhojaṁ kaḥ khalu rasikaḥ samīhite hātum (10)

"Giridhāri's lotus feet always gladden the tongues of the bee-like devotees with their fragrance, that pervades the whole world. Which man of taste could give up these feet?" (10)

lavaṇima madhupūrṇaṁ svāṅguli śreṇi parṇaṁ yuvati nayana
bhṛṅga vyūha pītaṁ suśītam
nakhara nikara rociḥ keśaraṁ saurabhormī parimalita digan-
taṁ kṛṣṇa pādābjam īḍe (11)

"I praise Kṛṣṇa's lotus feet, that are filled with the honey of elegance. The toes are the petals and the nails the whorls of these lotuses, that pervade all directions with their fragrance, which is drunk by the *gopīs*' bee-like eyes." (11)

pañcendriyāhlādi guṇair mahattamai
raktotpalābjāni vadānyatādibhiḥ
kalpadrumāṇāṁ jitavac ca pallavān
kenopameyaṁ caraṇāmbujaṁ hareḥ (12)

"These feet are like red lotus sprouts that please all the five senses with their great qualities and that are generous like the leaves of a desire tree. With what can we compare Hari's lotus feet?"

nakha śitiruci gaṅgā kṛṣṇa pādaprayāge tad
upari śiti rocir bhānujā saṅgatāsīt
aruṇa kiraṇa dhārā dhātṛ kanyāpyadhastāl
lasati nikhila sarvābhīṣṭadeyaṁ triveṇī (13)

"Kṛṣṇa's toe-nails are as white as the Gaṅgā at Prayāga, the top sides of these feet are as black as the Yamunā and the soles are red like Brahmā's daughter Sarasvatī. In this way Kṛṣṇa's lotus feet are completely beautiful and fulfill all desires, like a bath in the Triveṇī (the confluence of the Gaṅgā, Yamunā and Sarasvatī)." (13)

apūrvaḥ kaṁsāreś caraṇa yugalasyaiṣa mahimā yad āśritya
dhvāntaṁ sva kadanakṛte prāptam aruṇam
niyuddhe'dhaḥ kṛtvopari lasati yad vīkṣya sabhayād vapur
vyūhaṁ kurvannamalam uḍupo'pyāśrayad idam

"The glories of Kṛṣṇa's feet are wonderful. The darkness, that takes shelter of these feet, defeats Aruṇa, the sun's charioteer, in battle, so Aruṇa (the red deity of sunrise) takes shelter of Kṛṣṇa's footsoles (that are just as red). Seeing the darkness of these feet, the moon flees in fear and takes shelter of Kṛṣṇa's splendid nails." (14)

kaloktiḥ sā tataḥ sārī vṛndayā preritā dṛśā; rasajñāṁ vāsitāṁ
cakre kṛṣṇa pādābja varṇanaiḥ (15)

caṇḍāṁśoḥ pluṣṭa varṣmāruṇa iha kiraṇaiḥ kṛṣṇapādābja yugmaṁ
śītacchāyaṁ praviṣṭo'tyaruṇam idam abhūd vyāptam asyāruṇinmā
utprekṣeyaṁ kavīnāṁ mama tu matam idaṁ kṛṣṇa rāgātiraktaṁ
rādhā cittaṁ mamaivāspadam idam
iti tad vyaśnuta svasya dhāmnā (16)

With a glance, Vṛndā engaged the parrot Kalokti, who scented her tongue with the descriptions of Kṛṣṇa's lotus feet. She sang: "The hot crimson rays of the sun have scorched Aruṇa, who took shelter of the cool shade of Kṛṣṇa's feet. That's why Kṛṣṇa's footsoles are pervaded with their reddish luster. This is the example of the poets, but I think that the strong passion of Rādhikā's heart has colored His lotusfeet red, making them Her abode!" (16)

līlāravindam aravinda dṛśāṁ karābje
kaṅkelli pallavam uroja suvarna kumbhe
raktotpalaṁ yad iha hṛt sarasīdam īḍe
pādāravindam aravinda vilocanasya (17)

"When Kṛṣṇa's lotus feet are fondled by the lotus-hands of the lotus-eyed *gopīs* they resemble blue lotus flowers, when they stand on the *gopīs'* golden, pitcher-like breasts they resemble red Aśoka-leaves and when they stand in the *gopīs'* lake-like hearts they shine like red lotuses!" (17)

candrendīvara candanendu naladācchītaṁ lasat saurabhaṁ
rādhāyā stana saṅga lolupatamaṁ tat pāṇi saṁlālitam
tac chrī kuṅkuma carcitaṁ sulalitaṁ śobhāli līlāspadaṁ
tac chrī kṛṣṇa padāmbujaṁ bhavatu naḥ samvāhanīyaṁ sadā (18)

"Kṛṣṇa's lotus feet are more cool, beautiful and fragrant than the moon, the blue lotus, sandal paste, camphor or lotus stems, and they are always eager to touch Rādhā's breasts or to be fondled by Her hands. They became smeared by beautiful vermilion from Rādhā's breasts, which makes them the playground

of the girlfriend of beauty personified. May these lotus feet of Kṛṣṇa always be massaged by us!" (18)

sabhyākarṇau sudhāpūrṇau racayan rādhayeritaḥ; sasārikaḥ
śuko'nyāni kṛṣṇasyāṅgānyavarṇayat (19)
gulphau bakārer lasato'ti cikkaṇau lābaṇya bhaṅgocchalitau suvartulau
kalinda kanyātanu vīci nirjharād arddhoditendīvara korakāv iva (20)
lāvaṇya dhanya madhupūrṇa tamāla navya
parṇāti citra puṭike ghuṭike murāreḥ
ālihya netra rasanā śikhayā sakṛd ye
mattā vighūrṇati sadā lalanānir ārāt (21)

Then, on Rādhā's encouragement, the *śuka* and *śāri* described Kṛṣṇa's other limbs, filling the ears of the assembled *sakhīs* with nectar. (19)

"Kṛṣṇa's ankles shine like very glossy globules of waves of natural beauty, or like blue lotus buds coming up half on the surface of the Yamunā. They are like wonderful Tamāla-leaf cups filled with the honey of fresh natural beauty. Whoever licks this honey even once with the bee-like tip of the tongue at once spins around in intoxication!" (20-21)

śrīmat padāmbuja yugopari pūtanārer
nihnutya gulpha yugalasya miṣeṇa dhātrā
śrī rādhikā nayana kīra yugasya puṣṭya
i manye nyadhāyi karamarda phale supakke (22)
vabhau hareḥ śrī ghuṭikā yugaṁ tat suśliṣṭa pārśvaṁ yad avāpa śaśvat
rādhā manovṛtti kumārikāleḥ kumārayantyā laghu kandukatvam (23)

"Above Kṛṣṇa's beautiful lotus feet the Creator has hidden these two heels for the satisfaction of Rādhikā's two parrot-like eyes, as if they were two ripe Karamardaka fruits. These heels are like marbles that nicely embrace Hari's feet. The maidens of Rādhā's mental desires play with them as girls play ball with boys." (22-23)

gokula kula yuvatīnāṁ dhairyodbhaṭa vinaṣṭaye'styatanoḥ
hari jaṅghā yuga dambhāllaghu parigha yugaṁ tamāla ṣārasya (24)

"Hari's shanks are like Cupid's soldiers that destroy the soldiers of the patience of the housewives of Gokula and they look like small clubs made of Tamāla-wood.

marakata maṇi rambhā stambha sambhedi dhātrā
bhuvana bhavana mūla stambhatāṁ lambhitaṁ yat
yuvati nicaya cetaḥ pīlu nīlāśma kīlaṁ praṇayatu
hari jaṅghā yugmam aṅgho vighātam (25)

"Hari's shanks are like the emerald columns of the banana-trees, that the Creator placed to support the abode of the universe, or sapphire goads that subdue the elephant-like minds of the young girls. May these shanks destroy all sins!" (25)

dīvyato lavaṇimāmṛta bhaṅge cāru haṁsaka kalā lalitānte
deha kānti yamunā laghu dhārā sannibhe muraripoḥ prasṛte te (26)
saundarya sauṣṭhava vilokanataḥ pralubdhe
jaṅghe mitho militum asya samutsuke ye
te veṇu vādana kṛte sthiratāṅgate'smin labdhāntare
'nuparirabhya harau ciraṁs taḥ (27)

"Kṛṣṇa's luster is like a small stream of the Yamunā and His shanks are like waves of nectarean beauty in that stream. His anklebells resound like the sweetly warbling swans in that river. When Hari's shanks see each other's beauty and elegance they become eager to meet Each other. When Kṛṣṇa plays His flute and stands in His enchanting threefold bending form, these shanks have a chance to meet and touch Each other." (26-27)

mādhurya lakṣmyā rucirāsana dvayaṁ
lāvaṇya vallyā guru parva yugmakam
śobhā śriyo'laṅkṛti peṭikā yugaṁ jānudvayaṁ
bhāti manoharaṁ hareḥ (28)

"Hari's knees shine beautifully like two seats of the goddess of sweetness, two high stakes that support the vine of elegance or two boxes that contain ornaments of beauty and opulence."

ramyorūparva dvayam adbhutaṁ harer
māhendranīlaṁ laghu sampuṭa dvayam
ąsaṅkhya gosaṅkhya kulāṅganātates te
citta cintāmaṇayo'tra mānti yat (29)
prasāraṇe yad baliman nikuñcane
śrī pādayor nirbalitaṁ sumāṁsalam
śrī rādhikā śrī kara lālitaṁ hares tajjānu
yugmaṁ ruciraṁ śriye'stu naḥ (30)

"Srī Hari's wonderfully charming knees are like two small sapphire chests filled with innumerable Cintāmaṇi-stones of the minds of the housewives of Vraja. May Hari's knees, that show lines when He walks and they contract, and that show no lines when they spread, when Kṛṣṇa stands still, and that are always fondled by Śrī Rādhikā's beautiful hands, fulfill our desires!"

urudvayaṁ subalitaṁ lalitaṁ bakāreḥ pīnaṁ sucikkaṇam adhaḥ
krama kārśya yuktam
kandarpa vṛnda vara nartaka lāsya raṅgaṁ lāvaṇya keli
sadanaṁ hṛdi naś cakāstu (31)

"Kṛṣṇa's strong, glossy, big, charming thighs border His buttocks, gradually tapering towards the knees, and are the stage for Cupid's best dancers. May that abode of playful elegance dwell in our hearts!" (31)

jambhāri ratna ghaṭitaṁ kim ajāṇḍaśālā stambha dvayam kim
atanor makha yūpa yugmam
kiṁ vedam asti lalanā hṛdayebha bāndhālāna dvayaṁ na tad
idaṁ hari sakthi yugmam (32)

Are these two sapphire pillars to support the abode of the world, the ladle for Cupid's sacrifice or posts to tie up the elephant-like hearts of the *gopīs*? No, they are Hari's thighs!"

uru cchalācchroṇi varāñjanocca
sthalībhavādhomukha nīlarambhe
ete harer ye lalanākṣi kīra puṣṭyai
sva mādhurya phalair alaṁstaḥ (33)
rambhāli garvabhara dāraṇa sanniveśe
mattebha hasta mada mardana mārdave ye
śrī rādhikā karabha santata sevyamāne
kenopamāntu kavayo hari sakthinī te (34)

"Hari's buttocks are like two hills of collyrium, supported by the blue bananas of His tapering thighs. They are the sweet fruits that nourish the girls' parrot-like eyes. Hari's thighs defeat the pride of the temples of lusty elephants in softness and of the bananas in thickness and they are always fondled by the edges of Śrī Rādhikā's hands. What can the poets compare them with?

vistīrṇa pīnam ati sundara sanniveśaṁ
rāsa sthalaṁ sa rati kāma naṭārbudānām
ābhīra dhīra ramaṇī kamanīya śobhaṁ
śrī śroṇī maṇḍalam alaṁ vilasaty aghāreḥ (35)

"Kṛṣṇa's beautiful thighs are the broad, thick and very beautiful place where billions of Cupids and Ratis dance the Rāsa—therefore they are the beautiful objects of the grave cowherd-wives' desires."

katīra bimbam lasad ūrdhva kāya tamāla nīlāśma kṛtālabālam
kṛṣṇasya lāvaṇya jalāli khelat kāñcī marālī balitaṁ vibhāti (36)

"Kṛṣṇa's beautiful upper body stands on His waist like a steady new Tamāla-tree, His hips are a sapphire belt from which

very sweet water of natural beauty drips to water this tree, and His anklebells are like swans that swim in this waterfall." (36)

kṛṣṇāṅga siṁhāsana santatopaviṣṭasya rādhā hṛdayasya rājñaḥ
dhātrā kṛtaṁ śroṇimiṣāt sukhāptyai
nīlāṁśuka sthūla vidhūpadhānam (37)

"Kṛṣṇa's waist is the throne on which the Queen of Rādhā's heart sits. For Her pleasure the Creator has covered it with a thick blue cloth as a wonderful moonlike cushion." (37)

ye gopikā dṛk śapharāli kelaye lāvaṇya vanyāmṛta pūrṇa palvale
ye rādhikā citta mṛgendra kandare te
sundare naumi hareh kakundare (38)
adhas tīryag rekhā sarid upari sā nābhi sarasi tayor madhye
vastir dhruvam agharipor asti pulinam
sadā rāsakrīḍāṁ yad iha nija vṛttyadbhuta naṭīcayaiḥ śrī
rādhāyā hṛdaya naṭarājaḥ praṇayati (39)

"Obeisances to Hari's beautiful underbelly, that is a flood that fills up a pond of nectarean beauty where the *gopīs*' fish-like eyes can play, or that is like a cave for Rādhikā's lion-like mind! There is a river-like curved line on Kṛṣṇa's underbelly. Above that is Kṛṣṇa's beautiful lake-like navel and inbetween that is a plain where Śrī Rādhā's mind dances with many dancinggirl-like desires that are always dancing the Rāsa there." (38-39)

śrī vasti romāvali nābhi dambhān nipāna
sad rajju sudhoda kūpān
tṛṣārta gopīgaṇa gogaṇānāṁ pānāya dhātā sṛjad acyutāṅge (40)

"Acyuta's navel is like a well of nectar, the hairs on this navel the rope for drawing this nectar and His underbelly the bucket. The *gopīs*' senses are like thirsty cows that drink this nectar of Acyuta's limbs, made by the Creator." (40)

gopī mano dhānya cayānya vāsanā tuṣāpahārottara saṁskṛtau vidhiḥ
nīlopalolūkhalatāṁ ninaya yat kṛṣṇāvalagnaṁ hṛdi ye cakāstu tat (41)
kṛṣṇāvalagnasya miṣād umāpater visparddhayārādhanayārddite muhuḥ
pūrvāpara sthūla vibhāga saṁyuto dhātrā
vitīrṇo ḍamaruḥ smarāya kim (42)
harer vakṣaḥ kakudmatyo visargam antarāsthitam
madhya dambhādvayor navyaṁ jaihvāmūlākṣaraṁ vyadhāt (43)

"The Creator made Kṛṣṇa's waist like a sapphire mortar to grind the wheat of the *gopīs*' minds, removing the husk of any other thought in them. May that waist always be manifest in my mind. To defeat Lord Śiva, Cupid worshipped the Creator, who granted him Śiva's *ḍamaru* (X-shaped drum), which looks just like Kṛṣṇa's waist with His broad chest above it and His broad hips under it. The Creator gave fresh youth to Kṛṣṇa's slender waist, between His big chest and His broad hips, shaping it like the letter X." (41-43)

dṛṣṭyā bakārer avalagna sauṣṭhavaṁ nijāvalagnasya kukīrti śaṅkayā
durgāsu durgā janakasya bhūbhṛto darīṣu pārīndraganā vililyire (44)

"When the lions saw the beauty of Kṛṣṇa's thin waist they feared that their own waists would lose their glories in comparison, so they fled into the fort-like caves of the Himālayas."

lāvaṇya vanyā bhrama bhaṅga pūrṇe bakāripor nābhi hrade gabhīre
tṛṣārta gopī hṛdayebha pāli magnaiva nonmajjati sā kadāpi

"Kṛṣṇa's navel is like a deep lake full of streams and whirlpools of natural beauty where the thirsty elephant-like hearts of the *gopīs* drown, never to surface again." (45)

śrī kṛṣṇa vigraha tamāla suradrume'smin
śobhā maranda bhṛta nābhi sukoṭaro'sti
lobhād vadhū dṛg alipālir iha praviṣṭā
yat sā punar nahi nireti rase nimagnā (46)

"The greedy bee-like eyes of the *gopīs* enter into the hollows of the beautiful honey-filled Tamāla-desiretree of Śrī Kṛṣṇa's navel and drown there in the *rasa*, without resurfacing."

viṣṇor gaṅgājani balinutān nīcagā'gre'ṅghripadmāt tan
mātsaryāt trivali mahitād ūrdhvagā nābhipadmāt
śaureḥ kṛṣṇā'jani tanuruhālicchalāt paśyatāṁ yā tasmin prītiṁ
janayati parāṁ vāsanāṁ saṁvidhūya (47)

"When king Bali praised Kṛṣṇa (as Vāmana) for having the Gaṅgā flowing from His lotus feet, Yamunā became jealous and grew hair from the lake of His lotus-navel (that hair has the same colour as Yamunā). Vāmana was praised by one Bali, but Kṛṣṇa's belly has three *balis* (lines) that worship His lotus-navel. Yamunā washes all other desires off those who see these lines and gives them love for Kṛṣṇa!" (Although rivers, like Gaṅgā, are normally descending (*nīcagā),* this time Yamunā ascended from Kṛṣṇa's navel (*ūrdhvagā*)

nābhī bilāt sāmi samutthitā harer
yā bhāti romāvali kṛṣṇa pannagī
svaṁ paśyatāṁ sūkṣmatamāpy ahar
niśaṁ cittānilān saṁculukī karoti sā (48)

"Hari's navel is like a hole where His belly-hairs dwell like a black snake-girl who, although she's very thin, eats the wind-like minds of all viewers (These snakes live on the wind)."

lavaṇima madhu pītvā nābhipadmān murārer
vraja yuvati janānāṁ netra bhṛṅgārbhakāliḥ
udara nalinapatre yā papātoccalantī tanuruha
tati dambhāt saiva śete pramattā (49)

"Drinking the honey from Murāri's beautiful lotus-navel, the *gopīs*' bee-baby-eyes become intoxicated, so they fly up and land on the lotus petal of Kṛṣṇa's belly, where they recline as His belly-hairs." (49)

jita caladala nīlāmbhojinī parṇajālaṁ
madhurima hṛta paśyalloka netrālimālam
tilakitam iva loma śreṇi kālīyakena tribhuvana
jaya lakṣmyā bhāti govinda tundam (50)
kastūrikā lipta tamāla navya daloṣma
hṛt saurabha mārddavābham
atundilaṁ tundilitākhilākṣi bhṛṁgāli dīvyatyudaraṁ bakāreḥ (51)

"Govinda's abdomen, with its musk-*tilaka*-like hairs, is as beautiful as the universal goddess of victory. It defeats the beauty of a Banyan-leaf or a blue lotus petal, whose sweetness attracts the bee-like eyes of anyone who sees it. Kṛṣṇa's thin, beautiful belly is more soft and fragrant than a fresh Tamāla-leaf coated with musk, and nourishes everyone's bee-like eyes."

hṛdyucchalat tanuruha cchala niḥsṛta śrī nābhi
hradānupatitādi rasa pravāham
alpocca pārśva yugalaṁ dara nimna madhyaṁ madhye
mano mama harer udaraṁ cakāstu (52)

"The stream of *śṛṅgāra rasa* (erotic flavour) that flows down from Hari's heart in the form of the hairs on His chest that enter into the lake-like navel on His belly, is slightly raised at both sides and slightly lowered in the middle. May that belly illuminate my mind."

rādhā citta marāla dṛk śapharikā śaśvad vilāsāspadam kāñcī
sārasa pāli nisvani taṭaṁ lomāli śaibālakam
lāvaṇyāmṛta pūritaṁ trivalikā sūkṣmormi vibhrājitaṁ śrī nābhī
nalinaṁ lasatyagaripoḥ śrī tunda sat palvalam (53)

"Kṛṣṇa's lotus-navel, that shines on His beautiful pond-like belly, is always the playground for Rādhā's swanlike mind and fish-like eyes. Kṛṣṇa's crane-like waistbells jingle at its shore and it is covered by moss-like hairs and three thin wave-like lines full of the nectar of shining elegance."

śrī rādhikā pārśvamatallikāyuga svapreyasī sparśa samutsukau sadā
śrī pārśva san nāgara tallajau hareḥ suvartulau snigdha mṛdū virājataḥ

"Hari's two sides are like two great, round, soft, pleasant, most beautiful lovers that are always eager to touch their mistress' Śrī Rādhikā's sides." (54)

rekhā svarūpa ramayāśrita vāma bhāgaṁ
śrīvatsa sacchabi virājita dakṣiṇāṁśam
kaṇṭhastha kaustubha gabhasti virājamānaṁ
śaśvad vilāsa lalitaṁ vanamālikāyāḥ (55)
śrī ballabī hṛdaya dohada bhājanaṁ
śrī rādhā mano nṛpa harinmaṇi siṁhapīṭham
trailokya yauvata manohara mādhurīkaṁ
vakṣaḥ sthalaṁ suvipulaṁ vilasatyaghāreḥ (56)

"Kṛṣṇa's beautiful broad chest has the Śrīvatsa-mark on its right side, while the goddess of fortune took shelter of its left side in the form of a stripe. The effulgent Kaustubha-jewel hangs on it from Kṛṣṇa's neck and a garland of forest flowers always plays on it. Kṛṣṇa's broad chest is the object of the beautiful *gopīs*' hearts desires and the emerald lion-throne for the queen of Radha's mind, and its sweetness enchants all the young girls of the three worlds."

muktāvalī suradhunī tanu romarājī bhāsvat
sutātaralakānti sarasvatīnām
saṅgena maṅgalakaraṁ trijagaj janānāṁ
kṛṣṇasya naumitam uraḥ sthala tīrtha rājam (57)

"I offer my obeisances to Kṛṣṇa's chest, that is like the holy bathing place Prayāga, that bestows auspiciousness to the people of the three worlds through its touch, where the white pearl necklace is the Gaṅgā (white water), His chest-hairs are the (black) Yamunā and His amulet the (red) Sarasvatī-river." (At Prayāga these three rivers meet) (57)

doḥ stambha yugmam anukānti baṭīnibaddhā
vakṣaḥ sthalī lavaṇimocchalitā murāreḥ
aśrānta dolana vihārir atīśayūnor doleva
jiṣṇu maṇi saṁghaṭitā vibhāti (58)

"Murāri's arms are two sapphire posts, bound to His chest, for the swing of Cupid and Rati (Cupid's wife) and the strings of that swing are His luster, that causes its swinging."

vakṣo harer madana śākunikasya manye
gopāṅganā nayana khañjana bandhanāya
śrīvatsa kuṇḍalikayānvitam aṅka kīla
lāvaṇya jāla vitati sthalatāṁ prapede (59)
vakṣaś chalāt sulaghu kīlaka yuk stanākhya
śrī cakrikā khacita pārśva yugaṁ bakāreḥ
śrī rādhikā yuvati ratna virāji cetaḥ
koṣālayasya hari ratna kapāṭam asti (60)

"Kṛṣṇa's chest resembles the beautiful net of the hunter Cupid to trap the wagtail birds of the *gopīs*' eyes, and the beauty of Lakṣmī and Śrīvatsa on it are the bait. The storeroom of Kṛṣṇa's chest is like a sapphire door to the treasury of the mind of Śrī Rādhikā, the jewel of young girls, with little knobs on each side, that are known as His nipples." (59-60)

gopālikā hṛdaya vāñchita pūrtaye
śrī tāpiñcha kalpataru sundara kandalau yau
sādhvītva garva śaśa ghāta kṛte satīnāṁ
tāpiñcha sāra parighau smara lubdhakasya (61)
gopāṅganā hṛdaya taṇḍula kaṇḍanāya
māhendranīla muṣalau kuśalārgale yau
rādhādhi hṛn nilaya vatsa kapāṭikāyāḥ
rādhādi citta śuka pañjara daṇḍike ca (62)

"Kṛṣṇa's arms are like the beautiful roots of a wish-yielding Tamāla-tree that fulfills all the wishes in the *gopīkas*' hearts,

or they are like the cruel hunter Cupid's Tāmala-wood spears that destroy the rabbits of the ladies' chastity. They are like sapphire pestles that expertly thresh the rice of the *gopīs'* hearts, the bolts that lock the abode of Rādhā's heart, or the bolt that locks the cage of Rādhā's and the *gopīs*' parrot-like minds. (61-62)

pīnāyatau lavaṇimocchalitau suvṛttau
padmādi viśva ramaṇī kamanīya śobhau
pīnastanī hṛdaya doḥada bhājanaṁ tau
śrīmad bhujau manasi me sphuratām aghāreḥ (63)

"May Kṛṣṇa's long strong and elegant arms, that are the desired objects of the hearts of all ladies in the world, like Lakṣmī, and that fulfill the desires of the Vraja-*gopīs*, that have firm breasts, be manifest in my heart!"

taruṇima madhuphulla śrī hares tanvaraṇye madhurima
madanākhyau kiṁ praviṣṭau madebhau
subhuja yugala śuṇḍāpāṇi sat puṣkarābhyāṁ
niravadhi caratas tau jānuruk pallavāni (64)

"Have two sweet mad elephants named Cupid entered the spring-forest of blooming youthful beauty, Hari's body? Their proboscis (Hari's hands) reach down to His knees, always eating the leaves of their sweet beauty." (64)

śrī kṛṣṇa dor yugma miṣeṇa vedhasā
tan mādhurī dolikayā samanvitau
ramādi yoṣin mati dolanāya kiṁ stambhau
vicitrau hari ratnajau kṛtau (65)
smara nṛpa kṛta gopī dhairya nāśābhicāra
kratu harimaṇi yūpau dor miṣāt kṛṣṇa dehe
lasat iha kavīnāṁ kāvyam etan mataṁ me praṇaya śuci
rasābdher nirgatau sat pravāhau (66)

"Has the Creator made Hari's arms like two sapphire pillars of a wonderful swing of sweetness to swing the minds of Lakṣmī and other ladies? The poets say that king Cupid performed a sacrifice in Kṛṣṇa's body to destroy the *gopīs'* patience, using the sapphire ladles of Kṛṣṇa's arms. But my opinion is that these arms are wonderful streams in an ocean of erotic love-flavours."

śaṅkhārddhendū yavāṅkuśair arigadācchatra dhvaja svastikair
yūpābjāsi halair dhanuḥ parighakaiḥ śrī vṛkṣa mīneṣubhiḥ
nandyāvartacayais tathāṅguligatair etair nijair lakṣaṇair
bhātaḥ śrī puruṣottamatva gamakaiḥ pāṇī harer aṅkitau (67)

"Hari's hand palms have all the signs of Śrī Purusottama (Viṣṇu) on them: the conch, half moon, goad, barleycorn, club, umbrella, flag, lotus, plough, bow, ladle, *svastika*, disc, sword, spade, a Bael-tree, a fish and an arrow, and have discs on each fingertip".

hastau svabhāva mṛdulāvapi karkaśau tau
śaurer mahāpuruṣa lakṣmatayocur eke
tannānṛtaṁ yadi tadā kamaṭhī kaṭhora
gopī stanāniśa vimardanam atra hetuḥ (68)

"The poets say that Śauri's (Kṛṣṇa's) hands are naturally soft, but they became hard because that is the sign of a great man (or the Supreme Person *mahā puruṣa*). There is nothing wrong with this saying, but I think they became so hard from massaging the *gopīs* breasts, that are are hard as turtles' shells." (68)

anaṅga śara jarjjara vraja navīna rāmāli hṛd viśalya
karaṇauṣadhi prathama pallavau santamau
rasocchalita rādhikorasija hema kumbha dvayī vibhūṣaṇa
navāmbuje vraja vidhoḥ karau dīvyataḥ (69)

"The hands of the moon of Vraja, Kṛṣṇa, are like fresh medicinal herbs that cure the fever in the young Vraja-*gopīs'* breasts, caused by Cupid's arrows, or they are the fresh lotus flowers that adorn the golden vases of Śrī Rādhikā's delicious breasts". (69)

śrī kāmāṅkuśa tīkṣna śuddha mukuṭaiḥ pūrṇendu san maṇḍalaiḥ
śliṣṭā'nyonya milad dalāvali śiraḥ paścād vibhāge kvacit
abje ced abhaviṣyatāṁ vikasita śyāmāmbujāntar gate
śrī pāṇyorupamāṁ tadātra kavayo'dāsyann amūbhyāṁ hareḥ (70)

"The poets may compare Hari's hands with blue lotuses (the top sides) coupled to red lotuses (the back palms) crowned with a crest of full moons (the nails) on sharp edges of Cupid's arrows (the fingertips). The petals (fingers) of these lotuses sometimes entwine each other."

vṛṣabha kakuda nindi skandhayos tuṅgatāṁ
sat puruṣavara tayaivetyāhur eke bakāreḥ
mama tu matam idaṁ śrī rādhikā dor
mṛṇālī satata milana modotphullataivātra hetuḥ (71)
aṁsau harer ullasataḥ samunnatau
manye lasat kaustubha kaṇṭha mādhurīm
draṣṭuṁ sadodgrīvikayotsukena tāṁ
pārśva dvayenonnamitau sva mastakau (72)

"Some people say that Kṛṣṇa's shoulders defeat the high humps on the backs of the bulls and they show the signs of the Supreme Person, Puruṣottama. But my opinion is that they became so raised out of ecstasy from being always embraced by Śrī Rādhikā's lotusstem-arms. I think that Hari's shoulders became so raised because He was eager to see the sweet beauty of the Kaustubha-jewel on His neck, for which He stuck His head out high." (71-72)

ūrdhve suvistṛtam adhaḥ kramakārśya yuktaṁ mādhurya
bhūmibhuja āsanam aindranīlam
lāvaṇya pūra vahanād dara nimna madhyam iṣṭaṁ dṛśāṁ
mṛgadṛśāṁ hari pṛṣṭham īḍe (73)

"I praise Hari's back, that delights the doe-eyed *gopīs*, that broadens upwards and tapers downwards. It is the sapphire throne of the king of sweetness, carrying a heavy load of natural beauty. That is why it is a little lowered downwards." (73)

susthūla mūlād dara kārśya mañjulā
sva mādhurī siṁha śirodhi darpa hṛt
śrī keśa jūṭasya vilāsa khaṭṭikā
suvartulā bhāti mukunda kandharā (74)

"Mukunda's neck defeats the pride of a lion's neck in sweetness, being thick, tapering towards its root and providing a round play-throne for Mukunda's beautiful locks." (74)

pika tata śuṣirālī nāda nindi svarormi
tribhuvana jana netrānandī rekhā traya śrīḥ
nava nava nija kāntyā bhūṣita śrī maṇīndro
vilasati bakaśatroḥ kaṇṭha nīlāśma kambuḥ (75)

"Kṛṣṇa's neck appears like a sapphire conch, that adorns the Kaustubha-gem with ever-fresh lustre and has three lines that please the eyes of everyone in the three worlds. In this neck is Hari's voice whose sound waves mock the singing of the Pika-birds, the Vīṇā, the flute (and other wind-instruments) and the bees." (75)

kaṇṭho harer lasati kaustubha rājahaṁsa
līlāmṛtākṣaya saraḥ satataṁ yato'smāt
lāvaṇya narma kavitā vara gāna sampad
divyāpagāḥ pratidiśaṁ kila niḥsaranti (76)

The Kaustubha-gem always plays like a lordly swan in the limitless nectar lake of Hari's pastimes, from where divine rivers of beautiful jokes, poems and songs stream in all directions."

nāsā hanvadharoṣṭha gaṇḍa cibuka śrotrādi divyad dalaṁ
śrī dantāvali keśaraṁ smita madhu bhrājyullasat saurabham
śrī netradvaya khañjanaṁ bhramarikair bhrūbhṛṅgikālyāvṛtaṁ
śrī jihvādbhuta karṇikaṁ vijayate śrī kṛṣṇa vaktrāmbujam (77)

"Glory to Śrī Kṛṣṇa's lotus-face, whose nose, jaws, lips, cheeks, chin and ears are its petals, His teeth are the stamen, His smile is its honey-sweet fragrance, His eyes the wagtail-birds that sit on it, His eyebrows bumblebees and His tongue the whorl!" (77)

agharipu mukha rākā nāyako niṣkalaṅkaḥ
samajani nija lakṣma nyasya gopīkule kim
iti tu kaku vivākyaṁ man mataṁ śṛṅvakārṣīt
sahaja vimala eṣa svāśritaṁ tat svatulyaṁ (78)

"Bad poets say that Kṛṣṇa's spotless moon-like face threw its spots on the *gopīs,* thus polluting their reputations, but now hear my opinion: His face is naturally spotless and makes all spots take shelter of it and merge in it." (78)

bandhūke mukurau sukunda kalikāpālyo naṭat khañjanāv
ardhenduṁ tila puṣpakaṁ smara dhanur lolāli mālām api
pūrṇendau yadi tat kalaṅkam udapāsyaitānyadhāsyad vidhiḥ
śrī kṛṣṇasya kavīśvarā mukham upāmāsyaṁs tadaivāmunā (79)

"If the Creator would remove the spots from the moon, kept Bandhulī-flowers (lips), two mirrors (cheeks), beautiful Kunda-flowerbuds (teeth), two dancing wagtail-birds (the two eyes), a half moon (forehead) a sesame flower (nose), Cupid's

bow (eyebrows) and bumblebees (hair-locks) would sit on it, it could be somewhat compared with Śrī Kṛṣṇa's face by the best of poets!"

bālye jananyāṅguli lālane yad
aṅguṣṭha saṅgād dara nimna madhyam
adho'ṅguli dvandva kṛtonnateś ca
svalponnatāgrāṁśam ameya śobham (80)
nīlotpalasyodayad indu kānti phullaika paurasya dalopamardi
lāvaṇya vanyocchalitaṁ manojñaṁ
tac chrī hareḥ śrī cibukaṁ cakāsti (81)

"Śrī Hari's chin defeats the beauty of a blooming blue lotus petal in the moonshine. Its middle is slightly pressed in by His fondling mother's thumb in His childhood and the bottom is slightly raised by her two fingers to turn His face upwards (when He did something naughty). Who can describe the beauty of Hari's chin, that is like a flood of natural beauty?" (80-81)

śravaṇa cibuka mūla sparśi saṁsanniveśaṁ jana nayana
vihaṅgākarṣi mādhurya jālam
vilasati hanuyugmaṁ śrī hareḥ stokadīrghaṁ pravitata
mukhabimbasyānukūlya pravīṇam (82)

"Hari's slightly long jaws touch His beautiful ears (up) and chin (down). They are like a net of sweetness to catch the birds of everyone's eyes and nicely underline His face."

svākāra mārdava vinirjita śaṣkulīkaṁ
sāṅgāti citra ghaṭanājita viṣṭarābham
svīyāṁśu jāla gilitākhila loka netra cittollasan
makara kuṇḍala maṇḍala śrīḥ (83)

"Kṛṣṇa's ears, that wear beautiful Makara-earrings, defeat the shape and softness of halfmoon-shaped Śaṣkulī-cakes

or wonderful clods of Kuśa-grass. Its brilliant rays swallow the eyes and minds of everyone in the world." (83)

śrī karṇa bhūṣaṇa bharād dara dīrgha randhraṁ viśvāṅganā
nayana mīna manoja jālam
gopī mano hariṇa bandhana bāgurā yat śrī rādhikā nayana
khañjana bandhapāśaḥ (84)

"The small holes in Kṛṣṇa's ears that became slightly elongated by carrying His earrings, are like nets that catch the eyes of all the ladies of the world, a trap that the hunter Cupid placed to catch the *gopīs*' doe-like minds, or ropes that bind the wagtail birds of Śrī Rādhikā's eyes."

gāndharvikā saparihāsa sagarva nindā khañjad vaco'mṛta
rasāyana pāna lolam
śoṇāntaraṁ suruciraṁ sama sanniveśaṁ tan me hṛdi sphuratu
mādhava karṇa yugmam

May Mādhava's ears, that are always eager to hear Gāndharvikā's proud jokes and criticisms and the nectarean elixir of Her crooked words, that are beautifully reddish inside and that are at equal height, be manifest in my heart!" (85)

kṛṣṇasya pūrṇa vidhu maṇḍala sanniveśaṁ
rādhādharāmṛta rasāyana seka puṣṭam
gaṇḍa dvayaṁ makara kuṇḍala nṛtya raṅgaṁ
bhātīndranīla maṇi darpaṇa darpahāri

"Kṛṣṇa's cheeks are like full moons that are showered and nourished by the ambrosial elixir of Rādhā's lips and they are the dancing stage for His Makara-earrings, that eclipse the pride of sapphire mirrors." (86)

paryucchalan madhurimāmṛta nimnagāyā
āvarta gartanibha sṛkkayugāti ramyam

śrī kānta danta visarat kiraṇābhiṣiktaṁ
dugdhābhidhauta nava pallava nindi rociḥ (87)

"The corners of Kṛṣṇa's mouth, that form the borders of His lips, are like whirlpools in the nectar-river of sweetness, His teeth sprinkle these lips with their rays, that are more effulgent than fresh sprouts (the lips) that are sprinkled with milk (the effulgent teeth)."

oṣṭhopari śvasana nirgamanālpa nimnaṁ
bandhūka jicchabi darocchvasitoṣṭha madhyam
śrī śyāmimāruṇimayor milana pradeśe
stokonnatāyata manohara sīma śobham (88)

"The poets say that the little carving in Kṛṣṇa's lips, that mock the beauty of the Bandhujīva-flowers, comes from His ever outgoing breath. In the middle of these lips is a slight raising and its borders are beautiful, narrow and long black and red lines." (88)

bimbāti mañjvadhara madhyagatālpa rekhaṁ
svaṁ paśyatām itara rāga hara svabhāvam
śaśvan nijāmṛta suvāsita mañjuvaṁśī sūkṣmāyata
dhvanibhir āhṛta viśva cittam (89)

"Kṛṣṇa's lips defeat the beauty of Bimba-fruits and the small lines in the middle naturally make one forget all other attachments. He scents these lips even more with the nectar of His fine, long flute-playing with which He attracts the whole world." (89)

sarvasva ratna piṭako vrajasundarīṇāṁ jīvātu
sīdhu caṣakaṁ vṛṣabhānujāyāḥ
tacchrī lasad daśana lakṣaṇa lakṣitaṁ
śrī kṛṣṇādharauṣṭham aniśaṁ hṛdi me cakāstu (90)

"May Kṛṣṇa's lips, that are jewellery-chests that contain everything for the beautiful girls of Vraja, that give life to the daughter of Vṛṣabhānu like a cup with nectar and that are beautified by Her toothmarks, shine in my heart!"

svākāra sauṣṭhava vinindita kunda vṛnda
sat korakān śikhara hīraka mauktikānām
śobhābhimāna bhara khaṇḍana kānti leśān
vāmabhruvām adhara bimba śukāyamānān (91)
jātyaiva paktrima su dāḍima bīja mañjūn
śaśvat priyādhara rasāsvādanena śoṇān
kāntauṣṭha śoṇa maṇi bhedana kāma ṭaṅkān
śrīman mukunda daśanān subhagāḥ smaranti (92)

"With a mere drop of their luster Mukunda's teeth defeat the elegant form of the Kunda flower-buds, diamonds, ripe pomegranate-seeds and pearls, and they are the parrots that relish the Bimba fruits of the fair-browed *gopīs*' lips! Fortunate souls remember Śrīman Mukunda's teeth, that are as beautiful as ripe pomegranate-seeds simply by birth. They always relish the nectar of Priyājī's lips, that makes them turn red and they are Cupid's chisels that split Rādhikā's ruby-like lips!" (91-92)

jīyān nija praṇayivṛnda manas tamoghnī
śrī rādhikā praṇaya sāgaramedhayantī
ātma prasāda kaṇikokṣita viśvalokā gop
ī priyānana vidhoḥ smita kaumudī sā (93)

"All glories to Kṛṣṇa's brilliant moonbeam smile that destroys the mental darkness of all His loving devotees, increases the ocean of Śrī Rādhikā's love, showers the whole world with mercy through a mere drop of this nectarean mercy and is the moon for the beloved *gopīs*' faces."

padmādi divya ramaṇī kamanīya gandhaṁ
gopāṅganā nayana bhṛṅga nipīyamānam

kṛṣṇasya veṇu ninādārpita mādhurīkam
āsyāmbuja smita marandam ahaṁ smarāmi (94)

"I remember Kṛṣṇa's lotus-like honey smile, whose fragrance is coveted by all the celestial ladies like Lakṣmī, that is drunk by the *gopīs'* bee-like eyes and that offers His sweetness to the sound of His flute." (94)

nānā rasāḍhya kavitā maṇi janmabhūmir
aśrānta ṣaḍ vidha rasāsvādana pravīṇā
viśvāya viśva rasadāpi hare rasajñā
rādhādharāmṛta rasāsvādanād yathārthā (95)

"Hari's tongue flavours the whole world, properly relishes the nectar of Rādhā's lips, is the birthplace of various jewel-like poems and is expert in relishing the six mellows untiringly. Thus it is justly called *rasajñā*, the knower of taste!" (95)

antaḥ prema ghṛta smitottama madhu narmaikṣavaiḥ saṁyutā
śabdarthobhaya śakti sūcita rasādīndullasat saurabhā
ābhīrī madanārka tāpa śamanī viśvaika santarpanī
sā jīyād amṛtābdhi darpa damanī vāṇī rasālā hareḥ (96)

"All glories to Śrī Hari's delicious speech, that is inwardly flavored with the *ghī* (clarified butter) of love, His fine honey-like smile and the candy of His jokes, and that is scented with the camphor of His ambiguous words that extinguish the *gopīs'* affliction caused by the blazing sun of lust and that is the only bestower of satisfaction to the world, defeating the pride of an ocean of nectar." (96)

arvāṅ mukhendra maṇi sṛṣṭa tila prasūna
kāntiḥ smarāśuga viśeṣa ivendranīlaḥ
nīlāśma klṛpta śuka cañcu vinindi rociḥ
śrī nāsikocca śikharā vilasatyaghāreḥ (97)

"The tip of Kṛṣṇa's raised nose is as beautiful as a downward turned sapphire sesame-flower or Cupid's sapphire arrow, and defeats the lustre of the sapphire bill of a parrot."

lolendu kāntamaṇi golakabaddha cañcad
indrāśma golaka samāna kanīnike ye
antar bhramad bhramara phulla sitābja koṣa
saubhāgya garvabhara khaṇḍana paṇḍite ca (98)

"Kṛṣṇa's eyes are like restless moonstone marbles studded with sapphire pupils, that expertly defeat the pride of spotless blooming white lotus buds with wandering bumblebees in it."

prānte'ruṇimnā paritaḥ sitimnā madhye'sitimnā ca yute vilole
śobhāśriyaḥ kundaka golake te sucitrite śrī vidhi kāruṇā kim (99)

"Kṛṣṇa's eyes shine with crimson splendour on the edges, are white all over and blue in the middle. Has the Creator kindly made these eyes like wonderful, beautiful restless balls (to hit the *gopīs'* pride)?"

lāvaṇya sāra samudāya sudhātivarṣaiḥ
kāruṇya sāra nicayāmṛta nirjharoghaiḥ
kandarpa bhāva visarāmṛta vanyayā ca
samplāvya sarva jagad ullasatī samantāt (100)

"Kṛṣṇa's eyes shower the essence of ambrosial beauty, the wonderful nectar of mercy and a flood of erotic moods, that inundates the whole world in bliss."

atyāyate suvipule masṛṇe suśoṇe susnigdha
pīna ghana cañcala pakṣma ramye
tāruṇyasāra madaghūrṇana manthare ca
netre harer mama hṛdi sphuratāṁ sadā te (101)

"May Hari's eyes, that are very wide, big, glossy and reddish and that have big, pleasant, thick and restless, slowly rolling eyelids, intoxicated by the nectar of youth, always be manifest in my heart!"

sādhvī sva dharma dṛḍha varma vibheda dakṣa
kāmeṣu tīkṣna kaṭhinā vilasantyaghāreḥ
svapne'pi durlabha samasta daridra goṣṭhī
vāñchābhi pūraṇa vadānya varā kaṭākṣāḥ (102)

"Kṛṣṇa's glances, that are harder and sharper than Cupid's arrows and that are expert in breaking the shields of the ladies' firm vows of chastity, that are hard to obtain even in dreams, and that fulfill all the desires of the poor, are most generous!"

yā viśva yauvata vilola ṁanaḥ kurangān
āvidhya ghūrṇayati nartana mārgaṇaiḥ svaiḥ
sā bhrūlatā muraripoḥ kuṭilāpi kīrtyā
kandarpa puṣpa tūṇatāṁ tṛṇatāṁ ninaya (103)

"Muraripu's dancing vine-like eyebrows are the arrows that pierce the restless deer-like minds of all the girls of the world, making them spin around. Although they are crooked they make Cupid's flower-quiver look like a mere blade of grass!"

kiṁ kāliyena haraye sva sutā visṛṣṭā
tenārpitā bhruvi hriyāpatad ātmatāṁ yā
sāpatnyato vrajavadhū hṛdayāni sarpī
dṛṣṭvaiva sā vitanute'tra vimūrcchitāni (104)

"What is this? Has the Kāliya-snake given His daughter to Hari, who keeps her carefully on His eyebrows, and has she hidden there out of embarrassment? However, when she sees the Vraja-*gopīs'* hearts she becomes jealous and makes them faint (with her bites of lust)."

cillī latālaka varūthaka ramya pārśvaṁ
kṛṣṇāṣṭamī śaśinibhaṁ giridhātu citram
rādhā mano hariṇa bandhana kāma yantra
kāśmīra cāru tilakaṁ hari bhālam īḍe (105)

"I praise Hari's forehead, that is bordered by His curly locks above and His eyebrow-vines under. It is shaped like a half moon, adorned with pictures of mountain pigments, beautified by vermilion-*tilaka* and it is Cupid's instrument to trap the deer of Rādhā's mind."

alaka madhupa mālā śrīla bhāloparisṭād
vilasati lalitā yā ballavī vallabhasya
nayana śaphara bandhe jālatām aṅganānām
alabhata kila seyaṁ kāma kaivartakasya (106)

"The bee-like locks of Ballavī-vallabha (Kṛṣṇa, the lover of the *gopīs*) are very charming and beautiful and they are the nets of the fisherman Cupid to catch the ladies' fish-like eyes."

ślaghyāyato bhramara gañjana cikkaṇābhaḥ
sūkṣmaḥ sukuñcitataro'tighanaḥ samagraḥ
kastūrikā yuga sitotpala gandha hṛdyaḥ
kāma dhvajāsita sucāmara cāru śobhaḥ (107)
cūḍā dviphālaka varārddhaka jūṭa veṇī
jūṭādikāla kṛta bandha viśeṣa ramyaḥ
yo hṛt sudhā ruci kuraṅgati rādhikāyāś citte
sa naḥ sphuratu keśava keśapāśaḥ (108)

"May Keśava's praiseworthy long hair, that is more glossy than the bumblebees, that is thin, dense, curly, equally trimmed, fragrant like a blue lotus anointed with musk, that resembles Cupid's blue flag, that is sometimes crowned, sometimes parted in the middle, sometimes tied, sometimes braided, sometimes half parted in a nice way, and that is the deer mark on Rādhā's moon-like heart, be manifest in our hearts!" (107-108)

apāra mādhurya sudhārṇavāni nānāṅga bhūṣācaya bhūṣaṇāni
jagad dṛg āsecanakāni śaurer varṇyāni nāṅgāni sahasra vaktraiḥ (109)

"Śauri's body defeats the stream of a limitless nectar-ocean of sweetness and is the ornament of its ornaments. The eyes of anyone in the world who sees it can never be satisfied and even Ananta deva can not describe them with His thousand mouths!" (109)

itīrayitvā virate śukeśe sasārike
gadgada ruddha kaṇṭhe
tad vāk sudhāmbhodhi nimagna cittā
kṣaṇaṁ sabhā sā stimitā tadāsīt (110)

While describing this all, the voices of the king of parrots and his *śārikā* were choked of ecstasy. The minds of the *sakhīs* were immersed in an ocean of nectar and they were temporarily stunned of amazement and ecstasy.

śrī caitanya padāravinda madhupa śrī rūpa sevāphale
diṣṭe śrī raghunātha dāsa kṛtinā śrī jīva saṅgodgate
kāvye śrī raghunātha bhaṭṭa viraje govinda līlāmṛte
sargaḥ ṣoḍaśa eṣaḥ sāmpratam agān madhyāhna līlām anu

In the great poem Govinda Līlāmṛta, which is the result of service to Śrī Rūpa Gosvāmī, who is a bee at Śrī Caitanya's lotus feet, the encouragement of Śrī Raghunātha Dāsa Gosvāmī, the association of Śrī Jīva Gosvāmī and the blessing of Śrī Raghunātha Bhaṭṭa Gosvāmī, this was the sixteenth chapter, which deals with the midday pastimes.

Chapter Seventeen:

The Parrots Use Poetic Ornaments

śrī rādhayā preritayātha vṛndayā
saṁlālitaḥ svāsthyam upāgataḥ śukaḥ
diṣṭaś ca kṛṣṇasya guṇānuvarṇane sasārikaḥ
prāha sabhāṁ sa nandayan (1)

Śrī Rādhā encouraged Vṛndā to fondle and pacify the parrot that had come to them. Then She ordered the parrot to describe Kṛṣṇa's qualities, which he and his *śārikā* began to do to delight the assembled *sakhīs*. (1)

kavibhir anavagāhyaṁ taṁ mahadbhir varāko'pyaham ajita
guṇābdhiṁ jihvayā leḍhum īhe
yad api phalam abhedyaṁ lāṅgalīyaṁ supakkaṁ spṛśati tad api
cañcvā tan muhur lubdha kīraḥ (2)

The *śuka* sang: "Although the deep ocean of Ajita's qualities is unfathomable even by great souls and poets, I wish to taste it with my tongue. Although I am insignificant, and although a ripe coconut cannot be pierced by the beak, this greedy parrot still touches its bark again and again!"

ihāninīṣāmi kareṇa bhāskaraṁ mūrdhnā
vibhitsāmi sumeru parvatam
dorbhyāṁ titīrṣāmi mahārṇavaṁ yato
guṇān vivakṣāmi harer apatrapaḥ (3)

"My shameless efforts to describe Hari's qualities are like the stretching of the hands to catch the sun, or efforts to smash the Sumeru-mountain with the head or to swim across the ~~Pacific~~ Ocean."

yā yā jātā hariguṇa lava sparśapūtā rasajñā sā sā jātu spṛśati
nitarāṁ kvāpi vārtāṁ tadanyām
mākandīya prathama mukulāsvāda puṣṭānyapuṣṭaḥ śreṇī yā sā
rasayati katham kuṭmalaṁ paicumardam (4)

"Anyone whose tongue was purified by vibrating Hari's qualities even slightly can never touch any other subject anymore. Will a cuckoo, after first tasting the sweetness of the mango-pits, ever again like bitter Nim-leaves?" (4)

yad uktaṁ gargeṇa vrajapati puras te'sya śiśor guṇais taiḥ
sāmyaṁ labhata iha nārāyaṇa iti
guṇānām ānantyaṁ parama śubhatā gokulavidhor mahattvaṁ
gāmbhīryādikam api ca tenaiva kathitam (5)

"Garga Muni told King Nanda that baby Kṛṣṇa had all the qualities of Lord Nārāyaṇa (Bhāg. 10.8.19) and that there is no end to the greatness, supreme auspiciousness, gravity and glories of this moon of Gokula." (5)

sva bhakte vātsalya praṇaya vaśatāder guṇatater anantatvāt
saṅkhyā danuja jayino naiva ghaṭate
bahutvāt pālyānām aniśam uruvṛtteḥ samudayād
ihāpyekaikasyāpi hi bhavati samyaṅ naganānam (6)

"There is no limit to Kṛṣṇa's affection for His devotees and His submission to their love, because He has many devotees and each of these devotees has innumerable glories." (6)

rūpaṁ bhūṣaṇa bhūṣaṇaṁ navavayaḥ kaiśora madhya sthitaṁ
vīryaṁ kandūkitādri śilam amalaṁ līlā jagan mohinī

audāryaṁ sva samarpaṇāvadhi dayā yasyākhila plāvikā
kīrtir viśva viśodhinī katham asau kṛṣṇo'stu varṇya kṣitau (7)

"Who on earth can describe this Kṛṣṇa, whose form ornaments His ornaments, who is of fresh adolescence, whose spotless pastimes enchant the world, who heroicly lifted Govardhana Hill as if it was a ball, who can generously submit Himself to any soul who surrenders unto Him, whose fame inundates the whole world and thus purifies it?" (7)

tat kaiśoraṁ sa ca guṇacayaḥ sā ca gopāṅganāliḥ sā veśaśrīḥ
saca madhurimā sāca kandarpa līlā
sā vaidagdhī saca śucirasaḥ sāca cāpalya lakṣmīr aṅgīkārād
ajani saphalā śrīla gopendra sūnoḥ (8)

"Adolescence, good qualities, the cowherd girls, beautiful dressing, sweetness, erotic play, cleverness, splendid moods, restlessness and artfulness only become useful when they are suitable for Kṛṣṇa and when they are accepted by Him!" (8)

śrī kṛṣṇasyākhilāṅgān mṛgamada rasa saṁlipta nīlotpalānāṁ
kakṣa bhrū śroṇi keśād aguru rasa lasat pārijātotpalānāṁ
śrī nāsā nābhi vaktrāt kara pada nayanāccendu liptāmbujānāṁ
sat saurabhyāmṛtormiḥ prasarati jagad āplāvayantī samastāt (9)

"Śrī Kṛṣṇa's whole body smells of a blue lotus flower dipped in musk. The fragrance of His armpits, eyebrows, hips and hair defeat the smell of Parijāta- and lotus flowers anointed with *aguru* and His nose, navel, mouth, hands, feet and eyes smell of a lotus anointed with camphor. Thus the whole world is inundated by the waves of His nectarean fragrance." (9)

guṇāhi gopītati hāriṇo harer gopītatiḥ prema pariplutāśayā
premā harer indriya citta hārako hariś ca tasyāvaśatām upāgataḥ (10)

"Hari's qualities steal away the minds of the doe-like *gopīs* and Kṛṣṇa is overwhelmed by loving feelings for them, being controlled by their love." (10)

vaṁśī svanair gopavadhūgaṇāhṛtir gopīhṛte rāsa mahā mahotsavaḥ
rāsotsavād vāñchita pūrtir īśitus
tat pūrtito'bhūt sukha saṁbhṛtaṁ jagat (11)

"With His flute-song Hari attracts the *gopīs*' hearts and He dances the Rāsa with them, through which all His desires are fulfilled and the whole world becomes filled with happiness."

vabhau vrajeśorasi yā murārer nīlotpalālī dala mālikeva
tanau mamus tatra kathaṁ guṇās te
sahasra vaktreṇa sadāpyagaṇyāḥ (12)

"Murari shines like a blue lotus garland on king Nanda's chest. How can even the thousand-headed Ananta count the qualities of His divine form?" (12)

yathā tanor antara lokimātrā viśvaṁ kare
'driḥ kamalatvam āpa
śrī rādhikāsyāmbuja darśanotthā mudo
mamustā na harer bata syāṁ (13)

"Mother Yaśodā saw the whole universe in Hari's body and Kṛṣṇa held Govardhana Hill as if it was a lotus flower, but no one can measure the bliss He feels when He sees Śrī Rādhikā's lotus-face!"

lāvaṇya vanyotsalile'ghavidviso rādhātmamūrtiṁ
pratibimbitāṁ hṛdi
dṛṣṭvāṅganāṁ svaṁ pratikurvatīṁ parāṁ
niścitya roṣād vimukhī sma vepate (14)

"Śrī Rādhikā shivers with anger when She sees Her own reflection in Kṛṣṇa's chest, which is like a rising flood of natural beauty, taking it to be another girl, and becomes averse to Him!"

śrī rādhayānanyasamordhvayāhṛtaṁ
mano harer dhāvati nāparāṅganām
sarojinī san madhulampaṭaḥ sadā vallīṁ
parām icchati kiṁ madhuvrataḥ (15)

"Because Kṛṣṇa's mind is stolen by the unrivalled Rādhā, He never runs after other girls. Why should a bumblebee leave the sweetest lotus flower for any other vine?"

uṣṇo raviḥ śītala eva candraḥ sarvaṁsaha bhūś capalaḥ samīraḥ
sādhuḥ sudhīro'mbunidhir gabhīraḥ
svabhāvataḥ premavaśo hi kṛṣṇaḥ (16)

"The sun is naturally warm, the moon is naturally cool, the earth naturally tolerates everything, the wind is naturally restless, the saints are naturally grave and the ocean is naturally deep. Kṛṣṇa is naturally controlled by love." (16)

gambhīro'pi sthiramatir api kṣāntipūrṇaḥ suśilaḥ śrī kṛṣṇo'yaṁ
sukhamaya vapuḥ satrapo nirvikāraḥ
śrī rādhāyāḥ praṇaya vivaśas tanmukhāloka jātair bhāvair lolo
madanavikalaḥ saṁbhrāmad vaṁbhramīti (17)

"Although Kṛṣṇa is naturally grave, steady in mind, full of tolerance and well behaved and His body is free from all transformations and full of bliss, He becomes agitated with lust by seeing Śrī Rādhā's face and restlessly wanders around, being subdued by Her love."

ramādikānāṁ dhṛti dharmabaddhaṁ manohṛtaṁ kṛṣṇa guṇaiḥ sudūrāt
daśeyamāsām api cet tad etā vrajāṅganāḥ kāḥ praṇayārdra cittāḥ (18)

"With His qualities Hari steals the patience and virtue of even the goddess of fortune, binding Her down even from afar. If He can do this with Lakṣmī, then what to speak of the *gopīs*, who are melting with love for Him?"

prasvedotpulakādaroktyamṛta sat saurabhya manda smitaiḥ
pādyārghyācamanīya gandha kusumānyājahrur ārādhane
kṛṣṇasya vraja subhruvas tviha parīrambhādi līlāmṛtaṁ
naivedyaṁ ca tadā sudhādhara rasas tāmbūlam āsāmabhūt (19)

"The fair-browed maidens of Vraja offer Kṛṣṇa *pādya* (footwater) with their perspiration, *arghya* (hand-water) with their ecstatic goosebumps, *ācamana* (mouth water) with their nectarean affectionate words, scents with their nice fragrance, flowers with their soft smiles, food offerings with their playful nectarean embraces and *pān* with their nectarean kisses."

vadānyeśas tṛṣṇānicaya citacittaiḥ karuṇārāṭ vipannaih kandar-
po yuvati nikarair mṛtyur aribhiḥ
adhīśaḥ sad bhaktaiḥ sahaja nija bandhur vrajajanaiḥ pratītaḥ
kṛṣṇo'sāviti vividha lokair bahuvidhaḥ (20)

"Kṛṣṇa appears to different people in different ways - as a great donor to greedy materialists, as the most merciful saviour to the distressed, as Cupid to the young girls, as death to His enemies, as the Supreme Lord to His good devotees and as a friend to the people of Vraja."

sāṁmukhyāt śvapaco dvijo'sti vimukhaś ced yasya vipra'ntyajo
yat premāpyamṛtāyate praṇayināṁ hrī kālakūṭann api
kīrtiḥ kṛṣṇarucīn karoti viṣadī kurvatyaśeṣān janān
indur yad virahe'gnir agnir amṛtaṁ kṛṣṇāya tasmai namaḥ (21)

"Dog eaters that are devoted to Kṛṣṇa are equal to *brāhmaṇas* and *brāhmaṇas* that are averse to Kṛṣṇa are equal to

dog eaters. The *gopīs* always relish the nectar of His love, discarding the poison of bashfulness. Kṛṣṇa's pure fame colours the whole world bluish. In separation from Him the moon feels as hot as fire and the sun feels as cool as nectar. My obeisances to this Kṛṣṇa!"

bakī mukhānāṁ hi harer arīṇāṁ
daurjanya vṛndānyamunā hatānām
sahāsya kāruṇyamukhair guṇaughair
gīyantake'dyāpyaniśaṁ kavīndraiḥ (22)

"Kṛṣṇa killed all His wicked enemies like Pūtanā, but even now the great poets constantly sing of His many magnanimous qualities, such as His compassion!" (22)

na vapur idam aghārer eṣa kṛṣṇā pravāho na
vadanam idam abjaṁ nākṣiṇī utpale te
na vitatir alakānāṁ seyam eṣālimālā sakh
i nayanayuge te dhāvataḥ kiṁ pralubdhe (23)

"One *sakhī* says: 'That is not Kṛṣṇa's body, it is the stream of the Yamunā! That is not Kṛṣṇa's face, it is a lotus! These are not Kṛṣṇa's eyes, they are blue lotus flowers! That is not Kṛṣṇa's hair, it is a swarm of bees! O greedy girl! Why are your eyes running after this?"

nānā vikārān vrajasubhruvāṁ manaḥ
praviṣṭa ādau madanas tatāna
kalāyataḥ śrī vrajarājasūnor viveśa paścāt muralī ninādaḥ (24)
kāmotpattir dhṛti dhana hṛtih saṁhṛtir lokabhīter dharmocchit-
tiḥ kuvalayadṛśām āhṛtiḥ patyuraṅkāt
kampodbhiḥ sthiram anucare stabdhir apyāpagānāṁ yā sā jīyan
madhura muralī kākalī gokulendoḥ (25)

"First Cupid entered the minds of the fair-browed *gopīs*, causing different transformations there, after this the flute song of

the prince of Vraja entered it. Glory to Gokulacandra's sweet flute-playing, that creates lust in the minds of the lotus-eyed *gopīs*, that takes away their patience and their shame for public opinion, severs their chastity and takes them from their husbands' laps. It stuns all mobile creatures and moves all immobile creatures of Vraja!"

guṇagaṇa rasalīlaiśvarya ratnair lasanto bahava
iha jagatyāṁ santi dhanyā yadītthaṁ
vadata vadata lokā ākaraḥ kintvamīṣāṁ vrajapati
suta eko niścitaḥ śrī munīndraiḥ (26)

"People may say that there are many qualified people in this world with tasteful pastimes and jewel-like opulences, but the best of beautiful sages have ascertained that the prince of Vraja is the only source of all this."

nāda vyājāt kṣipasi kaṭhine gāralīm āmṛtīṁ vā dhārāṁ vaṁśi
praṇaya sakhi no jīvanaṁ vā mṛtaṁ vā
tābhyāṁ nānyāṁ vitara viṣamāṁ hā daśām atyasahyāṁ gopyaḥ
kṛṣṇapraṇayavikalā vaṁśikāmittham āhuḥ

"The *gopīs*, agitated with love for Kṛṣṇa, told His flute: "Listen, O cruel flute! Dear friend, are you showering nectar or poison with your sounds? It can kill us or revive us! Don't give us any other intolerable condition than this!" (27)

bhogepsavaḥ sakala kāmadam artha lubdhāḥ sarvārthadaṁ
sukha tṛṣaś ca sukha svarūpam
lokādhipatyalaṣitā jagad īśvaraṁ taṁ kṛṣṇaṁ dviṣanti
danujāḥ kudhiyo bataite (28)

"Foolish demons are envious of Kṛṣṇa, the Lord of the universe, but He bestows all enjoyment on those who desire it. He gives all wealth to the greedy, He is the very form of joy for

those who desire happiness and He bestows lordship on those who wish to rule the world."

tattallīlāmṛta rasajharair bhāvitātmā mṛgākṣī bālā kācit
svasadana gatāpyagrato vīkṣya vṛddhāṁ
bhītā pārśve svabhuja śirasi nyasta hastaṁ sphurantaṁ kṛṣṇaṁ
prāhāpasaradayitāloka yātrāgateyaṁ (29)

"One doe-eyed *gopī* came home after tasting the nectar of playing with Kṛṣṇa and saw one of her superiors, an old woman, there. Fearfully she remembered that Kṛṣṇa had placed His hand on Her shoulder, so she said: "O dearest One! Go now! I see one of my superiors has come!"

nikhila guṇa gabhīre kṣmādharoddhāra
dhīre sakala sukhada śīle kṣālitāśeṣa pīḍe
subhaga nava kiśore viśva cittākṣi caure murajiti
yuvatīnāṁ hṛn nimagnaṁ satīnāṁ (30)

"Kṛṣṇa is the bestower of bliss and He removes unlimited distress by calmly lifting the mountain (Govardhana). He is grave and fully qualified, He is the beautiful ~~youthful teenager~~ youth who steals the minds and eyes of everyone in the world. The minds of all the young girls are absorbed in this conqueror of Mura!"

prāṇāpahāraṁ harir apriyaṁ dviṣāṁ
makhāpahāraṁ ca balāc chacīpateḥ
sthānāpahāraṁ phaṇinaś cakāra yat
tenaiva teṣāṁ vihitaṁ sumaṅgalam (31)

"Hari was hated by the enemies He killed, He forcibly destroyed Indra's sacrifice and the dwelling place of Kāliya, but He gave them all auspiciousness in return."

lākṣāṅka pālir alike giridhātu citre
vakṣasyuroja mada lakṣaṇam ambudābhe
rādhālayād upagatasya hareḥ prabhāte
kaiścinna nīti nipuṇair api paryacāyi (32)

"When Hari comes from Rādhikā's home in the morning He has Her red footlac on His forehead between the usual red mineral pigments of Govardhana Hill, and He has the musk from Her breasts on His chest, that is of the same cloud-blue colour. In this way even the most clever knit pickers cannot notice anything!"

kṛṣṇasya rādhā praṇayocca sampadā
mādhurya sampat saha varddhate'niśam
tayośca kuñjeṣu vilāsa santatiḥ sārddhaṁ
sakhīnāṁ sukha sampad āptibhiḥ (33)

"Rādhā's wealth of love increases by the day, along with Kṛṣṇa's sweetness, and the *sakhīs*' wealth of joy also increases when They play in the *kunjas*."

saundaryaṁ padayoḥ sarojavad aho kāntaṁ ṭathendur mukhaṁ
ramyā bhru bhramarāvalīva madhuraḥ pīyūṣa tulyo'dharaḥ
lolābjena same cale sunayane śubhrā radā kundavat
kaṁsārer amṛtaṁ yathā sulapitaṁ jyotsneva hāsa dyutiḥ (34)
śrī pāṇī nava pallavena sadṛśau pūrṇendu tulyā nakhā
gaṇḍau darpaṇavad dyutir navaghana śyāmā ca yasyāṅganāḥ
dṛṣṭāmbhoruha darśam āsyam ali sañcāraṁ carantyut tṛṣaḥ
sādhau candrati yaḥ sūtīyati natāṇ kuñjeṣu ṣaudhīyati (35)
yo daityeṣvaśanīyatīha ramaṇīvṛnde manojāyate
dātā yena samaḥ kvacin nahi na yat tulyo'sti śūraḥ kvacit
yallīlā sadṛśī kvacin nahi na yenāste samāno'pi vā
cumbantyānana padmam eṇa nayanā yasyaiṣa kṛṣṇo'vatu (36)

"The beauty of Kṛṣṇa's feet eclipse that of the lotus flowers, His face the lustre of the moon, His eyebrows are as lovely

as bumblebees and His lips are as sweet as nectar. His eyes are as restless as lotus flowers, His teeth are as bright as pure Kunda flowers, His voice is as sweet as nectar and His smile shines brightly. His hands resemble fresh blossoms and His nails full moons, His cheeks shine like mirrors and His body shines like a deep blue rain cloud. The *gopīs'* eyes, taking His face to be a lotus flower, come there like thirsty bees to drink its honey. Kṛṣṇa is like the moon for the saints and like an affectionate father for those who worship Him. He is the king of the *kunjas,* He is like a thunderbolt for the demons and He is like Cupid for the ladies. There is no hero as magnanimous as He and His pastimes are unrivalled. Who in the world equals Kṛṣṇa? May that Kṛṣṇa, whose lotus-face is kissed by the doe-eyed *gopīs,* protect us."

stanair iva phalaiḥ puṣpaiḥ smitair iva supallavaiḥ; adharair iva kṛṣṇasya nava vallyo mude'bhavan (37)

"Vṛndāvana's vines delight Kṛṣṇa with their breast-like fruits, their smiling flowers and their lip-like nice sprouts."

yogeśvarāṇām iva yogasiddhir upāsakānām iva viṣṇubhaktiḥ
nārāyaṇasyeva cidākhya śaktiḥ kṛṣṇasya
vaṁśīpsita siddhidābhūt (38)

"Like Lord Nārāyaṇa's *cit*-potency, Kṛṣṇa's flute fulfills everyone's desired *siddhis*, like mystic perfection to the *yogīs* and devotion to Lord Viṣṇu to the (reverential) worshippers."

sudhādhareva mādhura kaumudīva suśītalā;
kīrtiḥ śrī kṛṣṇacandrasya gaṅgeva janapāvanī (39)

"Śrī Kṛṣṇacandra's fame purifies the people like the Gaṅgā, being as sweet as a stream of nectar and as cool as the moonlight."

kṛṣṇasyānupamāṅga śrīr aṅga śrīr iva mādhurī; mādhurīva guṇālyasya guṇālīva suśītalā (40)

"The beauty of Kṛṣṇa's body is incomparible—His sweetness is like His sweetness and His qualities are like His qualities in coolness."

kāntāvalī prema pariplutā hareḥ kāntāvalīva pracurā vidagdhatā vidagdhatevāsya rasajñatottamā rasajñatevānupamā vilāsitā (41)

"Hari's lovers are overwhelmed with feelings of love for Him and He has as many clever tricks as He has lovers. His humour is as incomparible as His cleverness and His playfulness is as unlimited as His humour."

sakhyaṁ vicitraṁ subalādikānāṁ kṛṣṇasya vijñāya nigūḍha tṛṣṇām śayyāṁ nikuñje viracayya yatnād ānīya kāntāṁ ramayantyamuṁ ye (42)

"How amazing are Subala and Kṛṣṇa's other dear friends! Knowing His intimate desires, they make a nice bed for Him in the *nikuñja* and carefully bring His ladylove there to make love with Him!"

dhanyaṁ vṛndāraṇyaṁ yasmin vilasati sadaiva ramaṇībhiḥ prati kunjaṁ prati pulinaṁ prati giri kandaram asau kṛṣṇaḥ (43)

"Blessed is Vṛndāvana, where Kṛṣṇa always enjoys with the *gopīs* in every *kunja*, on every bank of the Yamunā and in every mountain-cave!"

kāntāṅga saṅgama vilagna vilepanāni śaṣpeṣu
bhānti patitāni hareḥ padābjāt
ālipya yāni hṛdaye vijahuḥ pulindyas tad
veṇu gīta mukha darśanakāmajādhim (44)

"The Pulinda-girls became lusty from seeing Kṛṣṇa and hearing His flute song and they smeared the *kuṅkuma* from Kṛṣṇa's feet, that came from Rādhikā's body and that stuck on the grass of Vraja, on their breasts to please their hearts and to extinguish their lusty feelings."

vṛndāvanam ati dhanyaṁ yasmin kusuma smitaiḥ phalorojaiḥ
pallava kulādharair api sukhayati kṛṣṇaṁ latāpāliḥ (45)

"The vines of Vṛndāvana are very fortunate, since they please Kṛṣṇa with their flower-like smiles, their fruit-like breasts and their sprout-like lips."

śuśubhur acalad aryo yāsu līnā ramaṇyo
harid hata danujānāṁ caṇḍaraṇḍāḥ pulindaiḥ
aśana surata satraiḥ poṣitās toṣam āptās
tad amala guṇagānaiḥ śrī hariṁ tāḥ stuvanti (46)

"The wives of the demons that Kṛṣṇa killed angrily hid in the caves of Govardhana Hill where they were satisfied by the Pulindas with festivals of food and sex, after which they praised Śrī Hari's spotless qualities."

devendrajit supṛthukāt pṛthukopamādbhīr
asmāsu satsu na taveti girā'surāṇām
kaṁsasya yo hṛdi madaḥ sa tu teṣu
sarveṣvāpteṣu tat pṛthutāṁ kva gato na jāne (47)

Kaṁsa was told by his friends: "There is nothing to fear from Kṛṣṇa! He is soft as flat-rice! We have defeated even the king of the demigods!" Hearing these words from the demons Kaṁsa became proud. But where is their pride now that Kṛṣṇa killed them all, I don't know!"

evaṁ hi kṛṣṇasya guṇā anantā līlapyanantā mahimāpyanantaḥ
tat tat kaṇa sparśanam ātmavācāṁ
viśuddhaye tad gaṇanāśayālam (48)

"In this way Kṛṣṇa's qualities are unlimited, His pastimes are unlimited and His glories are unlimited! I wanted to purify my voice with even a drop of this, but my hopes for counting Kṛṣṇa's qualities are in vain!"

itthaṁ hares tad guṇa varṇanāmbudhau
nimajjanonmajjana phulla mānasau
sārī śukau svepsitam īśvarau nijāvayācatāṁ
tad guṇa varṇanaiḥ punaḥ (49)

In this way the *śuka-* and *śārikā*-parrots immerse in an ocean of descriptions of Hari's qualities and surface again with blossoming minds. Then again they prayed to their king and queen with descriptions of Their qualities:

ŚRĪ KṚṢṆA CANDRĀṢṬAKAM

(Eight prayers to Śrī Kṛṣṇa)

ambudāñjanendranīla nindi kānti ḍambaraḥ kuṅkumodyad
arka vidyud aṁśu divyad ambaraḥ
śrīmad aṅga carcitendu pīta nākta candanaḥ svāṅghri
dāsyado'stu me sa ballavendranandanaḥ (50)

"May that Ballavendranandana (prince of Vraja), whose luster defeats that of the clouds, blue collyrium and sapphires, whose divine cloth shines like *kuṅkuma*, the rising sun and lightning and whose body is anointed with camphor, *kuṅkuma* and yellow sandalpaste, give me the service of His lotus feet!"

gaṇḍa tāṇḍavāti paṇḍitāṇḍajeśa kuṇḍalaś candra padma ṣaṇḍa
garva khaṇḍanasya maṇḍalaḥ
ballavīṣu vardhitātma gūḍha bhāva bandhanaḥ svāṅghri
dāsyado'stu me sa ballavendranandanaḥ (51)

"May that Ballavendra nandana, whose Makara-earrings expertly swing on His cheeks, whose face eclipses the pride of the moon and a cluster of lotus flowers, and who binds the *gopīs* with His ever-increasing intimate love, give me the service of His lotus feet!"

nitya navya rūpa veśa hārda keli ceṣṭitaḥ keli
narma śarmadāyi mitra vṛnda veṣṭitaḥ
svīya keli kānanāṁśu nirjitendra nandana
svāṅghri dāsyado'stu me sa ballavendranandanaḥ (52)

"May that Ballavendra nandana, whose enchanting form, dress and play are ever fresh, who is surrounded by playful joking blissful friends and the splendour of whose play forest defeats that of Indra's Nandana-forest, give me the service of His lotus feet!"

prema hema maṇḍitātma bandhutāti nanditaḥ
kṣauṇī lagna bhāla lokapāla pāli vanditaḥ
nitya kāla sṛṣṭa vipra gauravāli vandanaḥ
svāṅghri dāsyado'stu me sa ballavendranandanaḥ (53)

"May that Ballavendra-nandana, who is praised by His friends that are decorated with the golden ornaments of love, who is worshipped by the demigods, who bow their foreheads down for Him on the earth, but who personally bows down to His superiors like the *brāhmaṇas*, every day, give me the service of His lotus feet!"

līlayendra kāliyoṣṇa kaṁsa vatsa ghātakas
tattad ātma keli vṛṣṭi puṣṭa bhakta cātakaḥ
vīrya śīla līlayātma ghoṣavāsi nandanaḥ svāṅghri
dāsyado'stu me sa ballavendranandanaḥ (54)

"May that Ballavendra nandana, who curved the pride of Indra and Kāliya as a mere sport, who killed Kaṁsa and

Vatsāsura, who maintains His devotees, that are like Cātaka-birds, with the shower of His pastimes, and who delighted the people of Vraja with His prowess, His behaviour and His playful sports, give me the service of His lotus feet!"

kuñja rāsa keli sīdhu rādhikādi toṣaṇas
tattad ātma keli narma tattad āli poṣaṇaḥ
prema śīla keli kīrti viśva citta nandanaḥ
svāṅghri dāsyado'stu me sa ballavendranandanaḥ (55)

May that Ballavendra-nandana, who satisfied Rādhikā and Her friends with His joking, ambrosial Rāsa-play in the *kunja* and who gives joy to the world with His love, His character, His pastimes and His glories, give me the service of His lotus feet."

rāsa keli darśitātma śuddha bhakti satpathaḥ
svīya citra rūpa veśa manmathāli manmathaḥ
gopikāsu netra koṇa bhāva vṛnda gandhanaḥ svāṅghri
dāsyado'stu me sa ballavendranandanaḥ (56)

"May that Ballavendranandana, who shows His devotees the path of pure devotion with His Rāsa-play, who stirs the mind of even Cupid with His wonderful form and dress and who shows His feelings to the *gopīs* from the corners of His eyes, give me the service of His lotus feet."

puṣpacāyi rādhikābhimarṣa labdhi tarṣitaḥ prema
vāmya ramya rādhikāsya dṛṣṭi harṣitaḥ
rādhikorasīha lepa eṣa haricandanaḥ svāṅghri d
āsyado'stu me sa ballavendranandanaḥ (57)

"May that Ballavendranandana, who is eager to touch Rādhikā when She picks flowers, who becomes happy to see Her face expressing loving unwillingness and who is like Hari-sandalpaste smeared on Her breasts, give me the service of His lotus feet!"

aṣṭakena yas tvanena rādhikā'suballabhaṁ
saṁstavīti darśane'pi sindhujādi durlabham
taṁ yunakti tuṣṭa citta eṣa ghoṣa kānane
rādhikāṅga saṅga nanditātma pādasevane (58)

"Anyone who praises Rādhikā's lover with these eight prayers, will please that Śrī Kṛṣṇa, who is hardly seen even by Lakṣmī-devī and will attain the service of His feet while He enjoys Śrī Rādhikā's company in the forest of Vraja."

ŚRĪ RĀDHIKĀṢṬAKAM

kuṅkumākta kāñcanābja garvahāri gaurabhā pītanāñcitābja
gandha kīrti nindi saurabhā
ballaveśa sūnu sarva vāñchitārtha sādhikā mahyam ātma
pādapadma dāsyadāstu rādhikā (59)

"May Rādhikā, whose luster and fragrance steals the pride of a golden lotus flower smeared with vermilion, and who fulfills all of Ballaveśa suta (the prince of Vraja)'s desires, give me the service of Her lotus feet."

kauravinda kānti nindi citra paṭṭa śāṭikā
kṛṣṇa matta bhṛṅga keli phulla puṣpa bāṭikā
kṛṣṇa nityа saṅgamārtha padmabandhurādhikā
mahyam ātma pādapadma dāsyadāstu rādhikā (60)

"May Rādhikā, whose wonderful silken *sārī* eclipses the beauty of coral, who is the blooming flower garden where the mad Kṛṣṇa-bee plays, and who worships the sun, the friend of the lotus flowers, to get Kṛṣṇa's eternal association, give me the service of Her lotus feet!"

saukumārya sṛṣṭa pallavāli kīrti nigrahā candra candanotpal-
endu sevya śīta vigrahā

svābhimarśa ballavīśa kāma tāpa vādhikā mahyam ātma
pādapadma dāsyadāstu rādhikā (61)

"May Rādhikā, whose tenderness defeats that of the fresh blossoms, whose body is served by cool items as camphor, sandal paste and lotus flowers and who soothes Ballavīśa's (Kṛṣṇa, the lord of the *gopīs*) burning lust, give me the service of Her lotus feet!"

viśva vandya yauvatābhivanditāpi yā ramā rūpa navya
yauvanādi sampadā na yat samā
śīla hārda līlayā ca sa yato'sti nādhikā mahyam
ātma pādapadma dāsyadāstu rādhikā (62)

"May Rādhikā, whose youthful beauty is praised by all the girls in the world, who is worshipped even by the goddess of fortune, the wealth of whose youthful form is unrivalled and whose pastimes, qualities and character are matchless, give me the service of Her lotus feet!"

rāsa lāsya gīta narma satkalāli paṇḍitā
prema ramya rūpa veśa sadguṇāli maṇḍitā
viśva navya gopayoṣid ālito'pi yādhikā mahyam ātma
pādapadma dāsyadāstu rādhikā (63)

"May Rādhikā, who is expert in dancing the Rāsa, singing, joking and other arts, who is adorned with a loving and charming form, dresses and qualities, and who is the greatest of all the world's young *gopīs*, give me the service of Her lotus feet!"

nitya navya rūpa keli kṛṣṇa bhāva sampadā kṛṣṇa rāga bandha gopa yauvateṣu kampadā
kṛṣṇa rūpa veśa keli lagna sat samādhikā mahyam ātma
pādapadma dāsyadāstu rādhikā (64)

"May Rādhikā, whose form is ever-fresh, who makes the *gopīs* shiver with Her wealth of love for Kṛṣṇa (Her rivals shiver of sorrow and Her friends of bliss), and whose mind is always fixed on Kṛṣṇa's form, dress and play, give me the service of Her lotus feet."

sveda kampa kaṇṭakāśru gadgadādi sañcitāmarṣa harṣa
vāmatādi bhāva bhūṣaṇāñcita
kṛṣṇa netra toṣi ratna maṇḍanālidādhikā mahyam ātma
pādapadma dāsyadāstu rādhikā (65)

"May Rādhikā, who is ornamented with moods of joy, envy and opposition and signs of ecstasy like perspiration, shivering, goosepimples and choking voice, and who wears the ornaments of attraction that give joy to Kṛṣṇa's eyes, give me the service of Her lotus feet."

ya kṣaṇārdha kṛṣṇa viprayoga santatoditāneka
dainya cāpalādi bhāvavṛnda moditā
yatna labdha kṛṣṇa saṅga nirgatākhilādhikā mahyam ātma
pādapadma dāsyadāstu rādhikā (66)

"May Rādhikā, who is very distressed when She is separate from Kṛṣṇa for even half a second, who is gladdened by many moods like humility and restlessness, and who is freed from pain when She attains Kṛṣṇa's company after great efforts, give me the service of Her lotus feet."

aṣṭakena yas tvanena nauti kṛṣṇa vallabhāṁ
darśane'pi śailajādi yoṣitādi durlabhāṁ
kṛṣṇa saṅga nanditātma dāsya sīdhu bhājanaṁ
taṁ karoti nanditāli sañcayāśu sā janaṁ (67)

"To any *sakhī* who prays to Kṛṣṇa's beloved with these prayers, Śrī Rādhā, whose audience is rarely attained even by

Pārvatī and other goddesses, and who is happy in Kṛṣṇa's company, will swiftly make that person the heir to Her ambrosial service!"

iti tan mukhataḥ kṛṣṇa guṇālī varṇanāmṛtaṁ; pītvā magnā
sabhā sāsīd apārānanda vāridhau (68)

Drinking the *śuka* and *śārīs'* nectarean descriptions of Kṛṣṇa's qualities, all the assembled *sakhīs* drowned in a shoreless ocean of bliss. (68)

śrī caitanya padāravinda madhupa śrī rūpa sevāphale
diṣṭe śrī raghunātha dāsa kṛtinā śrī jīva saṅgodgate
kāvye śrī raghunātha bhaṭṭa viraje govinda līlāmṛte
sargaḥ saptadaśābhido'yam agaman madhyāhna līlām anu

In the great poem Govinda Līlāmṛta, which is the result of service to Śrī Rūpa Gosvāmī, who is a bee at Śrī Caitanya's lotus feet, the encouragement of Śrī Raghunātha Dāsa Gosvāmī, the association of Śrī Jīva Gosvāmī and the blessing of Śrī Raghunātha Bhaṭṭa Gosvāmī, this was the seventeenth chapter, dealing with the midday pastimes.

Chapter Eighteen:

Sūrya Pūjā and a Game of Dice

atha prīteśvarī kīram ādāya vatsalā kare;
apāṭhayal lālayantī tadvat kṛṣṇaś ca śārikām (1)

Then Īśvarī Rādhikā lovingly took one *śuka*-parrot on Her hand and induced him to sing more. Kṛṣṇa did the same with a *śārikā*-parrot.

stuhi kīrābhīra vīraṁ nīradābha śarīrabham;
girīndra dhāriṇaṁ dhīraṁ saras tīra kuṭīragam (2)

Rādhikā told the *śuka*: "O Kīra, praise the hero of the cowherds, whose body shines like a rain cloud, who calmly held Govardhana Hill and who has come to a cottage on the bank of My lake!"

vada śuka sad guṇamaṇi nikarākara
taruṇī mādaka madhu madhurādhara
sundara śekhara śuci rasa sāgara
vraja kula nandana jaya vara nāgara

"O Śuka, tell Kṛṣṇa: "O mine of all jewel-like good qualities, whose lips are the sweet honey wine for all the young girls! O most beautiful One! O ocean of erotic mellows! O son of the tribe of Vraja! O best of heroes! Glories to You!" (3)

agha baka śakaṭaka dava bhaya haraṇa
nava dala kamalaja madahara caraṇa
caraṇa jalaja nata jana caya śaraṇa
paṭha khaga jaya jaya dhara vara dharaṇa

"O bird, recite: "Glory, glory to the holder of the best of mountains, the remover of fear of the Agha-, Baka-, Śakaṭa-demons and of the forest-fire, glory to Him whose feet steal the pride of the fresh lotus petals and whose lotus feet are the shelter for all the humble souls!" (4)

mañjula kamala mañjīraṁ guṇa
gambhīram surāri raṅgaṁ vīram
girivara dharaṇa dhīraṁ bhaṇa
dhṛta hīraṁ hariṁ kīra (5)

"O *kīra*, praise Hari, whose lotus-like anklebells make sweet, unclear sounds, whose qualities are grave, who heroically combats demons, who calmly lifts the best of mountains and who wears diamonds!" (5)

kālindī jala kallola vihāra vara vāraṇam; ramaṇī kariṇī
saṅgaṁ giri kandara mandiram (6)
vilāsa laharī sindhuṁ capalodāra kuṇḍalam; kīra cintaya
govindaṁ sarasaṁ bhāsurāṅgadam (7)

"O *kīra*, remember Govinda, who plays in the water of the Yamunā, who plays with the elephant-like *gopīs*, who has His palaces in the caves of Govardhana Hill, who is an ocean full of waves of playfulness and who wears restless earrings and splendid armlets!" (6-7)

stuhi sāri manohāri vārijāli jid ānanām; jagan nārī garva hāri
guṇodārāṁ mama priyām (8)

Kṛṣṇa then said: "O *sāri*, praise My beloved, whose face enchants the water lotuses and whose generous qualities eclipse the pride of all the ladies of the world!" (8)

nāgari nagadhara nāgara hṛdaya marāli asi rādhike dhanyā;
trijagat taruṇīśreṇī kalāsu śiṣyāyate yatte (9)

[Parrot recited:]

"O charming heroine Rādhike! Blessed You are! You are like a swan in the pond of Giridhāri's heart and all the young girls are Your disciples in the art of love!" (9)

guṇamaṇi khanir udyat prema sampat sudhābdhis tribhuvana
vara sādhvī vṛnda vandyehita śrīḥ
bhuvana mahita vṛndāraṇya rājyādhi rājñī
vilasati kila sā śrī rādhikeha svayaṁ śrīḥ (10)
sal lakṣaṇaiḥ sad guṇa sañcayaiḥ parair
ananyagaiḥ sat praṇayaiś ca nirmalaiḥ
vaśaṁ vidhāyājitam apy anena yā
lasaty aṭavyām iha sā svayaṁ ramā (11)

"That Śrī Rādhikā, who is a mine of jewel-like qualities and a swelling nectar-ocean of love, who is praised by all the chaste girls of the three worlds for Her beauty, and who is the empress of the world-famous Vṛndāvana, appears here as the original goddess of fortune. She appears to control even Ajita, the invincible Kṛṣṇa, with Her attributes and characteristics and Her pure, exclusive love. In this forest (Vṛndāvana) She appears as the original goddess of fortune." (10-11)

dharādharadharaṁ dhīraṁ dharoddhāra dhuraṁ dharaṁ
dhāraṁ dhāraṁ rurodhāraṁ rādhā dhīrādhare'dharaṁ (12)

"Calm Rādhikā repeatedly keeps Her lips on Giridhāri's lips, quickly and calmly embracing and checking Him." (This *śloka* consists of a combination of just the syllabes *ra* and *dha*)

tīre tīre tatatarau tairārāt taittirī tatiḥ; rīty atīte rutair atra
tārair ātitarāṁ ratim (13)

"There are many young partridges under the big trees on every bank of the Yamunā, singing loudly and beautifully, giving great pleasure, attraction and enchantment to the mind." (This *śloka* consists of only the syllables *ta* and *ra*) (13)

athoḍḍīyāpatat sārī sveśvaryāḥ pāṇi pallave; śuko'pīśasya
tāvetau mudāpīpaṭhatāṁ punaḥ (14)

Then the *śāri* flew up and landed on the flower-like hand of her mistress Śrī Rādhikā, and the *śuka* also alighted on Kṛṣṇa's hand. Again they blissfully recited more poems. (14)

līlāli māli bhaṇa sāri paṭīra hīra kundendu
candra karakā vimalām aghāreḥ
rolamba nīrada tamāla samāṅga bhāsaḥ
samphulla sārasa makaranda rasāti mañjum (15)

"O Sāri!", the Kīra said, "Praise Kṛṣṇa's pure glories that are as bright as the hailstone, sandal-wood pulp, Kunda-flowers, the moon and diamonds. His luster defeats that of the Tamāla-tree, the cloud and the bumblebees, and His play is sweeter than the nectar from the blooming lotus flowers!" (15)

gokulendor narīnartti kīrtir yasya guṇair ghuṇaiḥ; jarjarī kriy-
ate viśva nārī hṛd vaṁśa santatiḥ (16)

"The fame of the moon of Gokula (Kṛṣṇa) dances without cessation. The termites of His transcendental qualities have drilled their way into the hearts of all the ladies of the world." (16)

sarāri sarasaiḥ sāraiḥ sarasaṁ sārasairasaiḥ; so'surāriḥ
sasārāraṁ sāri rāsa rasī saraḥ (17)

"O Sāri! Asurāri (Kṛṣṇa, the enemy of the demons), the enjoyer of the Rāsa-dance, quickly comes here, for the water of Rādhākuṇḍa is beautified with lotus flowers, bumblebees and crane-birds." (This *śloka* consists of only the syllables *ra* and *sa*) (17)

eṭe'duḥśīla vanitā muralī dhvanayo ratim; nīvī visraṁsanād
yasya gopībhyaḥ sāri taṁ stuhi (18)

"O Sāri! Praise Kṛṣṇa, whose well-behaved Muralī-flute brings forth girl-like sounds that attract the *gopīs* to Kṛṣṇa and loosens their underwear!" (18)

mā dhavasya puronāsāṁ sādhvīnāṁ gopa subhruvām; rājate
vadane tanvām api sva priya cetasām (19)

"These faces of these chaste, fair-browed *gopīs* do not become pretty before their husbands, for their minds always dwell in their dear Mādhava (they don't think highly of their husbands)."

gambhīra nīra kaṇa hāri saroja rāji sañcāri
mañjula samīra vilāsa lole
dolā vilāsa sarasāṁ sarasī kuṭīre govinda keli
ramaṇīṁ bhaṇa kīra dhīrām

"O Kīra (male parrot)! Always glorify the grave Rādhikā, Govinda's playful lover! In a cottage that gently trembles with the pleasant breezes carrying the enchanting aroma of the lotus flowers growing in Rādhākuṇḍa's deep water, She plays with Govinda, sitting with Him on the oscillating swing." (20)

sākaṁ sakhībhir āgatya kānane'smin dine dine; utkāpy utkaya
me ṛati rādhā vāmatayā bata (21)

[Kṛṣṇa said:]

"Every day this Rādhā comes to the forest to see Me with Her girlfriends, but despite Her eagerness She also gives Me great sorrow by showing aversion. Alas!" (21) "hāta!"

tvayā śrī rādhike yāvat sacucumbe mayānanam; tat
tayoṣṭhādharau tāvat pipāsati nirantaram (22)

"O Śrī Rādhike! My mouth is as eager to kiss Your lips as Your mouth is to kiss Mine!"

mayi manasija lole rādhikāṁ spraṣṭum utke śravaṇa
nayana śande suṣṭhu vāma svabhāvāḥ
hṛdi vidhṛta madīha varddhake tad vayasyāḥ satata
madhura miṣṭe bhāṣitālokite te (23)

"If I ask Your *sakhīs*: "Where is Rādhikā?", trembling with desire, their angry words and glances give joy to My eyes and ears and they increase the desires in My heart!" (23)

drākṣā dāḍimba bījāni vṛndayopahṛtānyatha;
etāvad ayatām īśau sva hastenāti vatsalau (24)
tataḥ sārī kīra pālī dyuta kelīcchayeritau;
yayatus tau harit kuñjaṁ sudevī sukhadābhidham (25)
āsane pāśaka krīḍā koṣṭha citrāntare hariḥ;
niṣaṣādaikataḥ svīyaiḥ sasakhī rādhikānyataḥ (26)

"Very affectionately Rādhā and Kṛṣṇa fed the parrots pomegranate seeds and grapes brought by Vṛndā, with Their own hands. After rewarding the *śuka* and *śārikā*, They wanted to play dice, so They went to the green *kuñja* of Sudevī-*sakhī*, named Sudevī-sukhada (giving joy to Sudevī). Hari entered the wonderful cottage in the *kunja* and sat down on a seat with His friends while Rādhikā and Her girlfriends sat down on the other side. (24-26)

hita dāyopadeṣṭārāv abhūtāṁ lalitā baṭū;
sudevī subalau pārśve pariṇāya vidhāyinau (27)
nāndī vṛnde ca madhyasthe kundālī sabhikābhavat;
jagṛhe'ṣṭāpadān śyāmānīśā pītāṁs tadeśvaraḥ (28)

Madhumaṅgala and Lalitā became Kṛṣṇa's and Rādhikā's respective advisers, Sudevī and Subala sat on Their sides to throw the dice, Nāndīmukhī and Vṛndā were the referees and Kundalatā was the leader of the audience. Śyāma took golden (*gaura*) and Gauri (Rādhikā) took Śyāma (bluish) dice to play with. (27-28)

pravṛtte prathame dyūte suraṅga raṅgiṇī glahe; kṛṣṇo'jayat
praphullaḥ san mṛgīṁ baddhānayad baṭuḥ (29)

For the first throw Kṛṣṇa's pet-deer Suraṅga and Rādhikā's pet-doe Raṅgiṇī were wagered. Kṛṣṇa won, so Madhumangala joyfully bound the doe up and took her along. (29)

dvitīye tvajayat kāntā muralī pāvikā glahe; ācchidya jagṛhe
vaṁśīṁ lalitā kṛṣṇa nihnutām (30)

For the second throw Kṛṣṇa's flute Muralī and Rādhikā's *vīṇā* Pāvikā were wagered. Rādhikā won, so Lalitā snatched the flute away, although Kṛṣṇa tried to hide it. (30)

dvayor hāra glahe vṛtte tṛtīye kaitave baṭuḥ;
pariṇāyo'vadat kṛṣṇa śārīṁ tāṁ mārayaikikām (31)
tac chrutvā śārikā bhītā kaloktiḥ kāku bhāṣiṇī;
uḍḍīyāgād agra śākhāṁ jahāsa kautukāt sabhā (32)
hāsa kolāhale vṛtte kaitave kaitavī hariḥ;
hīna dāye'pi tāṁ śārīṁ hatvā prāha jitaṁ mayā (33)

For the third throw Rādhā and Kṛṣṇa's necklaces were wagered. Thinking that Rādhikā had cheated, Madhumangala

said: *śārī tāṁ māraya* (meaning to say, knock out that piece of chess (*śārī*)!" Thinking Madhumangala meant: "Kill that *śārikā*", the *śārikā* (she-parrot) named Kalokti chirped pitifully and fearfully flew up into the nearest tree branch. Seeing this, the assembled *sakhīs* laughed. Seeing that everyone was laughing and making noise, deceitful Hari said: "See, I've killed that *śārikā*!", even though He had not scored enough. (31-33)

tāvad īśābhīṣṭa dāye patite'ṣṭāpadān hareḥ; bandhān kṛtvā
svaśārībhir hasantyāha mayā jitam (34)

Then Rādhikā threw a sufficient score to block the course of Hari's pieces (a kind of check-mate) with Her *sārīs*. She laughed and said: "I have won!"

mitho hāra hṛtāvāsīt tayor yuddhaṁ karākari; baṭunā kun-
davalyā ca vayasyānāṁ vadāvadi (35)

Then They both fought hand to hand over the necklaces and Madhumaṅgala, Kundalatā and all the *sakhīs* also quarreled with each other. (35)

madhyasthyenānandikāvṛnde pṛṣṭe sarvais tadocuḥ;
āvābhyām anyacittābhyāṁ na samyag avadhāritam (36)
sāmyamāstāṁ dvayor eva jayo vātha parājayaḥ;
hāro'stu yuvayoḥ kaṇṭhe punar dyūtam pravartatām (37)

When they consulted the referees, Nāndīmukhī and Vṛndā, they said: "Our minds were elsewhere, we didn't hear what was said, so we decide that Your positions are tied. Whoever has won or lost, just throw again and keep Your necklaces on Your necks!" (36-37)

vayasyālīglahe dyūte caturthe rādhikājaye; prāpte
sārīradāye'pi cālayan śaṅkito baṭuḥ (38)

jitaṁ jitaṁ na ityuktvā dvayoḥ śārīr amiśrayat; bandhuṁ
tamudyad ālīnāṁ tenāsīt sumahān kaliḥ (39)

Rādhā and Kṛṣṇa then threw a fourth dice, now putting Their own friends at stake, and Rādhikā won. Madhumaṅgala became afraid, thinking: "Now they will take me away!" He slyly moved the dice around over the board, trying to conceal Govinda's low score and Rādhā and Kṛṣṇa began to quarrel: "I have won! I have won!", throwing Each other's pieces over the board. Seeing this, the *sakhīs* came and bound Madhumangala up. Thus a great quarrel arose between them.

īśām īśo'bravīt śāri cālena'tra bhavet kaliḥ; śāryas
tiṣṭhantyakṣadāyair dāya dyūtaṁ pravartatām (40)
tvayā mayā vākṣipte'kṣe dāyair eva jayājayau; dāyā dyūte
daśaiva syuś catvāras tatra te samāḥ (41)
viṣamā ṣaṭ teṣu pañca savāmañcāḥ samās tava; bhavantu
jayadāye'nye viṣamāḥ pañca te mama (42)
dāyasaṅkhyāni tat saṅkhyair aṅgānyaṅgair dvayor hinau;jaye
sati pragṛhyantām ityayaṁ vihito glahaḥ (43)

Then Kṛṣṇa told Rādhikā: "By thus moving Our pieces a dispute will ensue. Let's forget the last throw and start again, showing Each other the signs of Our dice! Let's throw more, deciding who wins or loses by the signs on Our dice. There are ten numbers in this game, and four of them are equal! Of the six unequal numbers one is called Vāmañca (ten). This one is Yours also. Then there are five numbers for You and five for Me.[1] We can Both take as many parts of Each other's limbs as We score when We win. The loser must embrace the victor, that must be the wager this time!" (40-43)

ato'kṣe rādhikākṣipte daśākhyo dāya āpatat; jahasur muditāḥ
sakhyaḥ sa viṣaṇṇa ivāha tām (44)

bāhu vakṣaḥ karāvauṣṭhādharau gaṇḍau mukhaṁ mama;
aṅgānyetāni gṛhnantu tat tad aṅgāni te daśa (45)

Then Rādhikā threw and scored ten. Seeing this, the *sakhīs* blissfully laughed. Pretending to be morose, Kṛṣṇa said: "Now You can take ten of My limbs, namely My arms on Your arms, My chest on Your breasts, My hands in Your hands, My lips on Your lips, My cheek on Your cheek and My mouth on Your mouth."

rādhā kundalatām āha sabhike kundavallike; aṅgāni
majjitānyasya svāṅgeṣu sthāpayātmanaḥ (46)

Rādhā told Kundalata: "O referee Kundalate! I won—now you can take the reward with Your limbs (I placed My limbs in yours)!" (46)

kṣipte'kṣe hariṇā tāvac catuḥ pañcākhya āpatat;
dāyas tenāti samphullaṁ kundavallī jagāda tam (47)
nayana yuga kapolaṁ dantavāso mukhāntaṁ
stana yugala lalāṭe itthaṁ asyā navāṅgīṁ
katham api jaya leṣe garvitāyāḥ sakhīnāṁ
purata iha balāt tvaṁ svādhareṇāharāśu (48)

Hari threw and scored four plus five. He was very happy with this, so Kundalatā said: "O Kṛṣṇa! Take nine of Rādhā's limbs - Her eyes, cheeks, forehead, lips, face and breasts! She has become very proud by somehow winning even a little. Forcibly kiss Her in front of Her friends!"

lalitāha hare yāni tavāṅgāni daśānayā; kaundyāṁ dhṛtāni
tānyasyāḥ svādhareṇāharāgrataḥ (49)

Lalitā said: "O Hare! Kundalatā has accepted Rādhikā's ten limbs, so take her or Rādhikā's ten limbs with Your lips!" (49)

kaundyabravīn mayā tāni lalitā savya gaṇḍake; dhṛtānyasmād
gṛhāṇeti so'bhūt taccumbanonmukhaḥ (50)

Kundalatā said: "I have placed all these limbs in Lalitā's left cheek, so place Your lips there!" Hearing this, Kṛṣṇa eagerly came up to Lalitā to kiss her." (50)

bruvāṇā daśavāmañcetyakṣaṁ rādhā tadākṣipat; sa yathājñā
tavetyuktvā vāmagaṇḍonmukho'bhavat (51)
vimukhī lalitā krodhāt kaundī kṛṣṇāvabhartsayat;
kṛṣṇaḥ prāha priyāṁ śaśvat jitānyaṅgāni me naya (52)
iti nija mukham asyās tad tad aṅge nidhātuṁ capalam anṛju
netrā bhartsayantyasphuṭoktiḥ
smita rudita vimiśraṁ vārayantī karābhyāṁ
priyam ati kuṭila bhrūs tasya tuṣṭiṁ vyatānīt (53)

Then Rādhikā exclaimed "*daśa vāmañca!*" and threw the dice, so Kṛṣṇa took this as an indication and saying: "As You order", He went to kiss (bite=*daśa)* Lalitā's left (*vāma*) cheek. Lalitā got angry and became averse to the game, rebuking Kṛṣṇa and Kundalatā. Kṛṣṇa told Rādhā: "You always win! Now take My limbs!", so Kṛṣṇa began to kiss all of Rādhā's limbs, causing Her to rebuke Him with crooked, restless eyes and unclear words, giving Him great joy with Her crying mixed with laughter and Her knitted eyebrows as She curbed Him with both hands.

evaṁ dyūte vartamāne sahasā sārikāgatā; ācakhyau
sūkṣmadhīr goṣṭhād āgatā jaṭileti sā (54)
tacchrutvā calitau bhītau saganau rādhikācyutau;
militvaivāgato śīghraṁ kuñjaṁ kuñjenarābhidham (55)
kṛṣṇo'tra sthāpitaḥ kaundyā rādhāgāt sūryamandiram; tāvat
tatrāgatā vṛddhā jagāda kundavallikām (56)
vilambaḥ katham etāvān sā tām āha na labhyate; baṭur eko'pi
te nītā nimantrya yauvataiḥ prage (57)

ekaḥ śrī garga śiṣyo yo māthuro baṭur āgataḥ; viśva śarmābhid-
haḥ sūrya pūjāyāṁ sa vicakṣaṇaḥ (58)
kṛṣṇasya kāmyaka vane gāḥ sañcārayato girā;
āgato'riṣṭakuṇḍe'sau snātuṁ sa madhumaṅgalaḥ (59)
prārthanānna stamāyāntaṁ doṣāṁste śrāvayanpathi; bhavat
kaṭugirā ruṣṭo nyaṣedhanmadhumaṅgalaḥ (60)

While They played dice like this, a *śārikā* named Sūkṣmadhī suddenly came and said: "Jaṭilā is coming from Vraja!" Hearing this, Rādhikā and Acyuta became scared and quickly took everyone along to a *kuñja* named Kuñjenara (a few miles north-west of Rādhākuṇḍa). Kundalatā kept Kṛṣṇa there and went with Rādhā to the Sun-temple. When they came there, Jaṭilā asked Rādhā: "Why are You so late?" Kundalatā said: "I could not find any *brāhmaṇa* to do the *pūjā*, although I looked everywhere. The young *gopīs* had already taken away all the young *brāhmaṇa*-boys yesterday! Only one young *brāhmaṇa* from Mathurā, a disciple of Śrī Garga Muni, could come. He is expert in worshipping the Sungod and his name is Viśva Śarmā. He met Kṛṣṇa in Kāmyavana (26 miles north-west from Rādhākuṇḍa), where He was herding His cows, then he came to bathe in Ariṣṭakuṇḍa (Śyāmakuṇḍa). There we asked him to come with us to do *sūrya pūjā*, but Madhumaṅgala, who knows your faults, became angry at your bitter words and forbade this boy to go to see you." (54-60)

vṛddhāha kvāstyasau sāha so'traiva vīkṣate vanam; yatnād
ādāya taṁ yāhi nāyātyeṣa guṇais tava (61)
aṅgīkṛtya sumiṣṭānna bhojanaṁ bhūri dakṣiṇam; eko nāyāti
cettau dvāvānayeha dhaniṣṭhayā (62)

Jaṭilā said: "Where is this boy now?" Kundalatā said: "He is looking at the beauty of the forest." Jaṭilā said: "Bring him here carefully!" Kundalatā said: "Knowing your character, He does not want to come." Jaṭilā said: "Go there with Dhaniṣṭhā and

tell this boy that if he doesn't want to come I will give him nice sweets and a big reward and He can take Madhumaṅgala along with him too!"

vṛddhayāmreḍite gatvā te gṛhītvāgate drutam
brahmaveśaṁ sphurad vedaṁ kṛṣṇaṁ samadhumaṅgalam (63)
vṛddhayā mānitaḥ kṛṣṇas tām ānandayad āśisā; gomāṁs te'stu
sutaḥ sarva maṅgalāliṅgitā snuṣā (64)

Being thus repeatedly petitioned by Jaṭilā, Kundalatā and Dhaniṣṭhā quickly went to get Kṛṣṇa, who came along with them and Madhumangala, dressed as a *brāhmaṇa,* as the Vedas personified. Jaṭilā honoured Kṛṣṇa when He came and Kṛṣṇa happily blessed her, saying: "May your son have many cows and may your daughter-in-law be embraced by all auspiciousness (personified by Me)!" (63-64)

pūjārambhe'vadad kṛṣṇo vadhvāste nāma kiṁ vada;
rādheti vṛddhayokto'sau sacamatkāramāha tāṁ (65)
seyaṁ guṇavatī yasyāḥ sādhvītvaṁ śrūyate pure
dhanyā tvaṁ yat snuṣā saiṣetyuktā rādhām athābravīt (66)
nāvṛtaḥ kārayet karma tad bhāsvad atanukratau;
vṛṇu māṁ strī na me spṛśyā spṛśantī māṁ kuśaiḥ paṭha (67)

When He began the worship, Kṛṣṇa said: "What is the name of your daughter-in-law?" Jaṭilā said: "Rādhā", upon which Kṛṣṇa became astonished and said: "Is She that qualified girl whose chastity is known even in Mathurā? You are blessed to have such a daughter-in-law!" Then He said to Rādhikā: "I never do *pūjā* to the shining, incorporal god (the sun or Cupid) without being accepted as priest, so You must accept Me! You see, I never touch women, so touch this Kuśa-grass and repeat after Me. (Inner meaning: This sacrifice cannot be accomplished with clothes on, so You must take off all Your clothes. I am the Lord of all women, You should play with Me with Your *kuśa*-sharp nails." (65-67)

jaganmaṅgala kṛd gotraṁ śucivit pravaraṁ śucim; bhavantaṁ viśvaśarmāṇaṁ purohitatayā vṛṇe (68)

"I accept Viśva Śarmā, whose dynasty bestows fortune on the world, and who is most pure and learned, as my priest." (Second meaning: I accept Kṛṣṇa, whose name (*gotra*) purifies the world, who is most learned in the art of eros (*śuci vit*) and who gives joy to the world (*viśva śarma*) as Mine.) (65-68)

śrī bhāsvate'tanu tamaḥ saṁhartre'ty anurāgiṇe; puraḥ sate'smai mitrāya padminībandhave namaḥ (69)

"I offer my obeisances to the sungod (Mitra) who is the friend of the lotuses (*padminī bandhu*) who appeared before me, destroying the darkness (*atanu*) with his splendour (*bhāsva*) and who is brightly red (*atyanurāgī*) in the morning and evening." (Second meaning: I offer myself to *bhāsvan* (Kṛṣṇa, who has the golden stripe on His chest), who destroys the affliction of lust (*atanu tama*) who is the friend (*mitra*) of the lotus-like *gopīs* (*padminī bandhu*) and who is very attractive (*atyanurāgī*). (69)

passionate

mantreṇānena pādyādīn mitrāya tvaṁ samarpaya; svaṁca gaurāṁśukaḥ syatte yathākāma prado vaśaḥ (70)

"With this *mantra* You offer *arghya* (handwater) and *pādya* (footwater) to the golden-dressed sun, who will fulfill Your desires." (Pun: Now offer Your body to the golden-dressed Kṛṣṇa, who will fulfill Your desires)."

tatra svasti ṛcaṁ śaśvat papāṭha madhumaṅgalaḥ;
pūjāyām atha pūrṇāyāṁ rādhām upadideśa saḥ (71)
gopater yāga pūrtyarthaṁ rādhe tvaṁ nija gotatim;
purohitāya dehyasmai dakṣiṇāṁ go samṛddhaye (72)

Then Madhumaṅgala recited: *svasti ṛcam śaśvat* (be ever-blessed) and told Rādhā: "Rādhe! To complete the worship

of the sun (*gopati*) and to increase Your wealth of cows (*go samṛddhi*) You must now offer some cows (*go tati*) to Him." (Second meaning: Rādhe! Now You must offer Your senses (*go tati*) to the cowherd king (*gopati kṛṣṇa*) to fulfill His erotic sacrifice (*yāga pūrti*). (71-72)

naivedya dakṣiṇātvena rādhā svarṇāṅgulīyake; nyaste'gre
vṛddhayā bhaktyā smeras tāmāha mādhavaḥ (73)
nādmo'nya devatā śeṣaṁ vayam ekānti vaiṣṇavāḥ; nānya
varṇārthām ādadyāṁ śuklavṛttir ahaṁ baṭuḥ (74)
sarvajñā garga śiṣyo'smi jyotiḥ sāmudrikādivit; gurvī me
dakṣiṇā prītir yuṣmābhir vrajavāsibhiḥ (75)

With devotion Jaṭilā offered the priest (Kṛṣṇa) the sweets and Rādhā's golden finger-ring, but Mādhava smiled and said: "We don't accept *prasāda* from demigods, we are exclusive Vaiṣṇavas. And I am a pure celibate *brāhmaṇa*, so I don't accept gifts from other castes. I am the disciple of Garga Muni, an astrologer, palm reader and a clairvoyant. My greatest reward is the love of the people of Vraja, like you!".

vṛddhāyāṁ karṇalagnāyāṁ kaundyāḥ sā harim abravīt
vṛddhā tvāṁ yācate vadhvāḥ karaṁ vīkṣya phalaṁ vada (76)

Jaṭilā whispered something in Kundalatā's ear and Kundalatā told Hari: "The revered Jaṭilā wants You to read the hand of her daughter-in-law to see what is Her future." (76)

haris tām āha nāsmākaṁ lalanāṅga pradarśanam;
āryaṁ tathāpi vaḥ prītyā vaśaḥ paśyāmi dūrataḥ (77)
tvam evāsyāḥ karau sādhvyāḥ prasārayaḥ puro mama;
kaundyā tathā kṛte so'bhūt kampāśru pulakānvitaḥ
ācchādya vismayenātma harṣamāhādbhutaṁ tvidam;
yānyasyāḥ śubhacihnāni tair iyaṁ syāt svayaṁ ramā
asyāḥ prasāda dṛṣṭiś ced vayaṁ smaḥ pūrṇa sampadaḥ;
yatrāsyāḥ sthitir atraiva sasampat sarva maṅgalam

Hari told her: "We do not touch women, but because I love you, I will still look at Rādhā from a distance. Spread the hands of this chaste girl out before Me." Kundalatā did this and when He saw Rādhā's hands He began to shed tears, horripilate and shiver of ecstasy. Kṛṣṇa concealed His ecstasy with His astonishment and said: "Aha! How amazing! I can see from the auspicious signs on Her hand that this girl is the goddess of fortune Herself! If She casts Her merciful glance we have our desires for wealth fulfilled and wherever She lives, all is auspicious and opulent. (Whenever She blesses Me with Her body I am blessed)" (77-80)

sūnos te nāma kiṁ brūhītyuktayā vṛddhayodite; tannāmni
gaṇayitvāha haris tām ati vismitaḥ (81)
vartante bahavo vighnā vṛddhe te tanayāyuṣi; asyāḥ sādhvyāḥ
prabhāveṇa prabhavanti na te kvacit (82)

Then Kṛṣṇa asked Jaṭilā: "What is the name of your son?" When Jaṭilā told Him and Hari saw his horoscope He was amazed and said: "O old one! This boy has many difficulties in life, but they are nullified by the influence of this chaste girl!" (81-82)

tacchrutvānanditā vṛddhā rādhikā ratna mudrikām;
amūlyāṁ puratas tasya dadhāra pāritoṣikām (83)
tāv adetyāha subalo viśvaśarman harir yuvāṁ;
payaḥ pheṇa phalādīnāṁ bhojanāya pratīkṣyate (84)

Hearing this, Jaṭilā was very happy and placed Rādhikā's two valuable jewelled rings before Kṛṣṇa as a reward. Then Subala came and said: "O Viśva Śarman! Hari waits for you to come with Madhumangala and eat fruits and milk from Him (fruits and milk is all that *brāhmaṇas* accept from lower castes)!"

nādmi vipretarānnādi gārgyā cāsmi nimantritaḥ
yāmi śīghraṁ gṛhāṇa tvaṁ naivedyaṁ madhumaṅgala (85)

Kṛṣṇa said: "I don't accept food cooked by non-*brāhmaṇas*! Gārgī (a *brāhmaṇa*-girl, the daughter of Garga Muni) has invited Me today and I'm going there quickly! Madhumangala, you can take the food!"

madhuḥ prāha dehi vṛddhe svastivācana dakṣiṇām;
ākṛṣya sāpyadāt tasmai svāṅguleḥ svarṇamudrikām (86)
baṭus tāṁ prāpya hṛṣṭaḥ san kaphoniṁ vādayan muhuḥ;
naivedyam añcale baddhā tāṁ praśaṁsan nanarta saḥ (87)
vṛddhayā prārthitaḥ kṛṣṇaṁ jagāda madhumaṅgalaḥ; agṛhīte
dakṣiṇārthe tvayā na vrata pūrṇatā (88)
kṛpayā tad gṛhāṇemaṁ svārthaś cārthena tena cet; viprebhyaḥ
kalpsyate so'yaṁ vratinyā bhavitā śubham (89)

Madhumangala said: "O old woman! Give me the reward for my blessings!", and Jaṭilā gave him the golden ring from her own finger. Madhumangala was very happy to get this and repeatedly slapped his armpits. Binding the food in his cloth, he danced and praised Jaṭilā. Then, urged by Jaṭilā, he told Kṛṣṇa: "Accept her reward, otherwise her sacrifice is not complete! Please take the reward. If You don't need it, then give it to another *brāhmaṇa*! It will be for the benefit of this avowed lady!" (86-89)

svīkṛtas te mayā doṣo netyuktvā svāñcale hasan; babandha
mudrike te dve niṣiddho'pyamunā muhuḥ (90)

Although Kṛṣṇa repeatedly refused, Madhumaṅgala said: "I will accept the result of Your shortcoming!", laughed and bound the two rings in his cloth. (90)

jagāda kṛṣṇaṁ jaṭilā bato yadaivāyāti goṣṭhaṁ mama bhāgyato bhavān
tadā mayāsyā ravipūjane gurur vṛto'sti te bhūri dadāmi dakṣiṇām (91)
ityuktvā jaṭilā hṛṣṭā natvādityaṁ dvijau ca tau; kṛtārtha sva
manyamānā tābhiḥ sā calitālayam (92)

Jaṭilā told Kṛṣṇa: "O *brāhmaṇa*! Whenever I am so fortunate that You come to Vraja, then please perform the *sūrya pūjā* for My daughter-in-law and I will give You a big fee!" Saying this, Jaṭilā bowed down to the Sungod and the two *brāhmaṇas*. Feeling satisfied, she returned home with Rādhikā and Her friends. (91-92)

yāntī vivartya sahasā lapanac chalena
grīvāṁ muhur lalitayānugayā murāreḥ
vaktrābja sāragham apāṅga taraṅga bhaṅgyā
rādhā pibanty api na tṛptim avāpa dīnā (93)

While Rādhā went home with Jaṭilā She repeatedly turned Her neck, looking behind Her on the pretext of speaking with Lalitā and the others, just to look back at Murāri. Although Rādhā drank the nectar of Hari's lotus-like face like a bumblebee with the waves of Her glances, She could still not be satiated. This made Her very unhappy. (93)

hṛdaya dayita līlā snigdha dugdhaiḥ prapūrṇā
tanu kanaka ghaṭī yā subhruvo'syāh sakhīnām
nayana mudam atānīt sāśu vairasyam āptā viraha
viṣa vivarṇa netra santaptaye'bhūt (94)

The jug of fair-browed Rādhikā's golden body was filled with the pleasing milk of Her heart's beloved's playful sports. This gave great joy to the eyes of Her girlfriends, but now this jug lost its colour since the poison of Her separation from Kṛṣṇa turned the milk sour and their eyes began to burn of it. (94)

kānta saṅgendu saṁphullaḥ kṛṣṇo nīlotpala prabhaḥ;
vicchedārkodaye mlāyan kṣaṇād anya ivābhavat (95)

And the blue lotus of Kṛṣṇa's body, that was blooming in the moonlight of His union with His beloved, at once whith-

ered away when the sun of His separation from Her began to shine, and He looked like another person. (95)

sakhibhyāṁ sahitaḥ so'tha vimanāḥ svasakhīnagāt; te'ham
pūrvikayā hṛṣṭā āliṅgantas tam abruvan (96)
asmān hitvā tava gatavatas tvad viyogāsahiṣṇūn
kāṭhinyaṁ naḥ sphuṭam avagataṁ vyākulaiḥ dīna cittaiḥ
anveṣṭuṁ tvāṁ pratijigamiṣūn yat tvam āgāḥ kṣaṇārddhāt
tena jñātaḥ priyasakha paraṁ prema kaumalyam eva (97)

When Kṛṣṇa, with Subala and Madhumangala, joined His friends in this unhappy mood, they all came running up to Him and embraced Him, saying: "Here comes my friend Kṛṣṇa! I will be the first one to touch Him!" They told Him: "Dear friend! After You left us we suffered intolerable separation from You! This was very cruel of You. We know that You are most softened out of love because when we looked for You with anxious, distressed minds, You returned to us within half a second!" (96-97)

so'yam rādhā sahacara hareḥ sphīta madhyāhna līlā
pīyūṣābdhir vilasati mahān durvigāho'tyapāraḥ
bhāgyaṁ tan me yadiha vilasat śrīla rūpānukampā vātyānītā
tad anukaṇikāpya spṛśan māṁ taṭastham (98)

Such is the great, beautiful and boundless nectar-ocean of Śrī Hari's midday-pastimes with Śrī Rādhā and Her friends, that is inaccessible to outsiders. Only because the wind of Śrīla Rūpa Gosvāmī's grace blew over it I was blessed with the touch of some drops of it, as I'm just confined to the shore.

śrī caitanya padāravinda madhupa śrī rūpa sevāphale
diṣṭe śrī raghunātha dāsa kṛtinā śrī jīva saṅgodgate
kāvye śrī raghunātha bhaṭṭa varaje govinda līlāmṛte
sargo'ṣṭādaśa saṅkhya eṣa niragān madhyāhna līlām anu

In the great poem Govinda Līlāmṛta, which was the result of service to Śrī Rūpa Gosvāmī, who is a bee at Śrī Caitanya's lotus feet, the encouragement of Śrī Raghunātha Dāsa Gosvāmī, the association of Śrī Jīva Gosvāmī and the blessing of Śrī Raghunātha Bhaṭṭa Gosvāmī, this was the eighteenth chapter, dealing with the midday pastimes.

* *THUS END THE MIDDAY-PASTIMES OF ŚRĪ GOVINDA LĪLĀMṚTA* *

[1] Commentator Śrī Kṛṣṇa pada dās Bābājī writes: "This game is played with three dice-stones. If the number 1 is on one side, number 6 is on the opposite side, if number 2 is on one side, number 5 is on the opposite side. If the top sides of all three stones show the same number, then it is called *sama dāna.* The four scores 3, 6, 15 and 18 are called *sama dāna.* A throw that results in different numbers on the top sides is called *viṣama dāna.* Therefore scores like 5+2+1= 8, or 3+2+4= 9 or 6+5+1= 12 or 6+5+2= 13 are all called *viṣama dāna.* 6+1+1 = 8 or 5+2+2= 9 or 5+5+2= 12 or 6+6+1= 13 are not really *viṣama dāna* (because 2 of the three numbers are the same). Still Kṛṣṇa, the king of tricksters, with the sinister aim of securing victory by establishing His own throw as superior, explained that His throws of four *sama dānas* and the single score of ten, that were thrown only in one way kind, in the form of two kinds, told the simple-hearted generous Rāi: Prāṇa Priyatame! The best rule in conducting this loving game is to throw ten times. Of them, You can take the four *sama dānas* 3,6,15 and 18, plus the one *viṣama dāna* Vāmañca (ten) while I take the five *viṣama* scores 8, 9, 11, 12 and 13. The four scores 7, 14, 16 and 17 don't suit in this game. So now We have Each scored five times— let us now begin playing! (With our Ṭhākurāṇī shrewd schemes and intrigues will not work, and even if they are conducted Kṛṣṇa won't get away with it. Even if that much is done, Kṛṣṇa won't be able to do it)

Chapter Nineteen:

Aparāhna-līlā

Afternoon-Pastimes (15.36 - 18. p.m.)

(Summary description of the afternoon pastimes)

śrī rādhāṁ prāpta gehāṁ nija ramaṇa kṛte kḷṛpta nānopahārāṁ
susnātāṁ ramyaveśāṁ priya mukhakamalāloka pūrṇa pramodām
kṛṣṇaṁ caivāparāhne vrajam anucalitaṁ dhenuvṛndāir vayasyaiḥ
śrī ṛādhāloka tṛptaṁ pitṛ mukha militaṁ mātṛ mṛṣṭaṁ smarāmi

I remember Śrī Rādhā in the afternoon, cooking different dishes for Her lover after returning home, bathing and dressing nicely and being filled with joy from seeing Her lover's lotus-like face. I also remember Śrī Kṛṣṇa in the afternoon, returning home, followed by His cows and His friends, being satisfied when He sees Śrī Rādḥā and being fondled by His mother when He meets His parents. (1)

harir atha dala śṛṅgī veṇu vīṇā pravīṇaiḥ
sakhibhir akhila līlā lālasais tasya saṅgāt
sapadi samuditaiḥ svaiḥ svaiḥ svabhāvair manojñair
alabhata mudam uccaiḥ sevyamāno'mbujāsyaḥ

Lotus-faced Hari was very happy when He was served by all His friends who were expert in playing *dalas* (flutes made of tree-leaves) horns, flutes and *vīṇās* and that were eager to play with Him. They all showed their beautiful natures to please Kṛṣṇa. (2)

ālāpair anulāpaiśca pralāpair vipralāpakaiḥ; saṁlāpaiḥ
supralāpaiś ca vilāpair apalāpakaiḥ (3)
kecid grastair avispaṣṭair nirastair bhāṣitaiḥ pare; avajñair
vitathair anye saṅgataiḥ sunṛtaiḥ pare (4)
sopālambhaiśca sotprāsaiḥ stutigarbhaiśca nindanaiḥ;
narmāñci gūḍhakāvyaiśca prahelī dānabhāṣaṇaiḥ (5)
anye'nye citrakāvyaiś ca samasyādāna pūraṇaiḥ; hasanto
hāsayāmāsur vayasyā bala keśavau (6)

These friends made Balarāma and Keśava laugh with their *ālāpa* (various talks), *anulāpa* (continuous talks), *pralāpa* (nonsense talks), *vipralāpa* (contradictory talks), *saṁlāpa* (dialogues), *supralāpa* (beautiful talks), *vilāpa* (lamentations), *apalāpa* (hidden talks), *grasta vākya* (talks with omitted syllables), *avispaṣṭa* (unclear talks), *nirasta* (rapid talks), *avajña* (meaningless talks), *vitatha* (lies), *saṅgata* (heartfelt words like "You should not have left us for so long!"), *sunṛta* (dear words), *tiraskāra* (rebukes), *sahāsa* (laughter), *stuti garbha nindā* (sarcasm), *narma* (jokes), *gūḍha kāvya* (ambiguity), *prahelī dāna bhāṣā* (riddles), *citra kāvya* (amazing poetry), and *samasyā pūraṇa* (speaking with compound syllables or words, reciting poetry that is pronounced in the same way in reverse order). (3-6)

saṁvyāne baddha naivedyaṁ nihnuvānaṁ sakhivrajāt;
caurādiva dhanaṁ rāmo vabhāṣe madhumaṅgalam
saṁvyāne kim idaṁ baṭo dinapater naivedyam āptaṁ kuto
yājyebhyaḥ kaḥ ime'khilā vrajajanā vāro'dya yad bhāsvataḥ
muktvā darśaya kim nvidaṁ nahi bhavān lubdhaḥ sakhāyaś ca te
tebhyo dehi vibhajya bhuṅksva ca na me ditsā vubhukṣāstyalaṁ (8)
eta jighṛksanti balāt tat tavaitat tṛṇāya manye na bhavad vayasyān
ete tu ke tvām api bhūsuro'haṁ varṇī tṛṇaṁ no manuve sva śaktyā (9)

Madhumaṅgala kept his eatables hidden from his friends in a scarf, like goods hidden by a thief, so Balarāma asked him:

"What do you have in that cloth?" Madhumangala said: "*prasāda* of the sungod!" Balarāma: "Where did you get it?" Madhumaṅgala: "From sacrificing people". Balarāma: "Who were they?" Madhumaṅgala: "All the people of Vraja! Today is sunday, a very auspicious day for this kind of worship." Balarāma: "Open it, let Me see what it is!" Madhumaṅgala: "No! You and Your friends are greedy!" Balarāma: "Give some to your friends! Divide it and eat some yourself too!" Madhumaṅgala: "I don't feel like giving or eating now!" Balarāma: "The boys want to take it by force!" Madhumaṅgala: "I don't consider Your friends to be more important than blades of grass, nor do I think highly of You! I am a *brāhmaṇa*, a god on earth! Don't You know the power of celibate *brāhmaṇas* like me?" (7-9)

atha rāmeṅgitajñāste gopāḥ savinayaṁ puraḥ; ayācanta baṭuṁ bhakṣyaṁ tannihnutya sa maunyabhūt (10)
pṛṣṭhato'bhyetya tasyānyaḥ karābhyāṁ pidadhe'kṣiṇī; saṁvyānam apare tūrṇaṁ sanaivedyamapāharan (11)
viluṇṭhāduśca tat sarve mudrikāḥ subalo'grahīt; abhyetya pṛṣṭhato'syaikaḥ paścāt kaccham amocayat (12)
agrato'bhyetya tasyānyaḥ puro vastraṁ samakṣipat; tam abhidravatas tasya pārśvato'bhyetya cāpare (13)
uṣṇīṣaṁ śithilaṁ cakruḥ keśabandham amocayan; veṇuṁ kecit pare yaṣṭiṁ gṛhītvāsya pradudruvuḥ (14)
rudann uccair hasan garjan tarjaṁs tān garhayan śapan; kṛṣṇasya yaṣṭim ādāya sarvān abhyadravad baṭuḥ

Then, on Balarāma's indication, the cowherd boys humbly surrounded Madhumaṅgala and begged him for the *prasāda*. But Madhumaṅgala stayed silent and hid his loot. Then one boy came up to him from behind and covered his eyes with his hands, while another boy quickly took his scarf with the *prasāda* away. They looted the *prasāda* and Subala took Jaṭilā's golden ring away. Another boy came up from behind Madhumaṅgala and opened the back-fold of his *dhoṭi*. Someone

came up in front of him, laughed and opened the front fold of his *dhoṭī* also. Another boy came up to his side, knocked off his turban and loosened his hair-knot, while other boys took away his flute and his stick. Madhumaṅgala laughed, cried loudly, growled, scolded and cursed the boys. Taking Kṛṣṇa's stick, He began to chase after the boys. (10-15)

kaiści yuddham abhūt tasya laguḍālaguḍi kṣaṇaṁ;
tataḥ kṛṣṇas tam āliṅgya sakhīn sarvān nyavārayat (16)
sa veṇu yaṣṭi saṁvyānaṁ kṛṣṇas tasmā adāpayat;
nirmudrikaṁ sa vīkṣyaitad gopānāha śapan ruṣā (17)
brahmasvaṁ vo balād bhuktaṁ hṛtā me svarṇa mudrikāḥ;
sarvadā'pāvanā yūyaṁ na māṁ spṛśata cañcalāḥ
eṣa yāmi vrajaṁ yuṣmat karmakhyātum iti drutam;
gacchan phutkṛtya phutkṛtya sa rāmeṇa nivartitaḥ (19)
tam asau prāha pāpo'smin bhavān kartā prayojakaḥ;
saṁlapāmi tvayā nāhaṁ prāyaścittam akūrvatā (20)

For some time they fought with sticks. Then Kṛṣṇa stopped his friends from further mischief and embraced Madhumangala. Kṛṣṇa took Madhumaṅgala's stick and flute back from the boys and returned them to him. Seeing that he didn't get his golden ring back, Madhumaṅgala angrily cursed the boys, saying: "You're enjoying the property of a *brāhmaṇa* by force and you stole my ring! You are impure in all respects! Don't touch me, you whimsical lads! I'm going to Vraja and I'll tell everyone about this!" But when Madhumaṅgala wanted to leave, Balarāma quickly stopped him. Madhumaṅgala told Balarāma: "You are the instigator of these boys' sins! I will not speak with You until they have atoned for their sin!" (16-20)

itthaṁ krīḍan sakhibhir akhilaiś cārayan gāḥ samantāt śrī
govindaḥ prati tarulataṁ sañcaraṁś cāparāhne
vṛndāraṇya sthiracaraganān nandayitvā vrajasthān
svālokecchūn sukhayitum asau saṁsmarann utsa āsīt

In this way Śrī Govinda played with His friends in the afternoon, surrounded by His cows, at the foot of every tree and vine, giving joy to all the moving and non-moving creatures of Vṛndāvana. Then He became eager to make all the people of Vraja happy by returning to His village. (21)

harir atha dhavalāśreṇīḥ parito dūra pracāriṇīr dṛṣṭvā
tāḥ saṁkalayitum utkas tat tan nāmnā jagau vaṁśīm (22)
padme hihī hariṇi raṅgiṇi kañjagandhe
rambhe hihī camari khañjani kajjalākṣi
śande hihī bhramarike sunade sunande
dhūmre hihī sarali kāli marāli pāli (23)
gaṅge tuṅgi hihī piṣaṅgi dhavale kālindi vaṁśīpriye śyāme
haṁsi hihī kuraṅgi kapile godāvarīnduprabhe
śoṇe śyeṇi hihī triveṇi yamune candrālike narmade
nāmagrāhamayaṁ samāhvayati gāḥ premnettham īśo gavāṁ

Hari saw that His cows had wandered off far away and He began to play His flute, calling them by name, eager to gather them together. With love Lord Kṛṣṇa called all His cows by name: "Padme! Hee hee! Hariṇi! Raṅgiṇi! Kañja-gandhe! Rambhe! Hee hee! Cāmari! Khañjani! Kajjalākṣi! Śande! Hee hee! Bhramarike! Sunade! Sunande! Dhūmre! Hee hee! Sarali! Kāli! Marāli! Pāli! Gaṅge! Tuṅgi! Hee hee! Piṣaṅgi! Dhavale! Kālindi! Vaṁśīpriye! Śyāme! Haṁsi! Hee hee! Kuraṅgi! Kapile! Godāvari! Induprabhe! Śoṇe! Śyeṇi! Hee hee! Triveṇi! Yamune! Candrālike! Narmade!" (*hee hee* is the sound Vrajavāsīs use to call their cows).

kṛṣṇaḥ paścāl lasati sakhibhiś cārayan nas tadettham prema
bhrāntyā prathamam abhavat sanniveśo'ticāre
saṁtṛptānām api tṛṇatater naicikīnām idānīṁ tābhir
dūrasthitir avagatā tasya tad veṇunādāt (25)
ūdhobhara praṇaya manthara śīghra yānāhuṅkāra
garbha calasāsnagalā bakāreḥ

ūrdhvānana śravaṇa bāladhayo'sya pārśvaṁ
dantāgra śādakabalā dhavalāḥ samīyuḥ (26)
svagaṇena gaṇādhyakṣā gaṅgādyā dhenavo hareḥ; netraiḥ
pibantyaḥ saundaryaṁ jighrantyo'ṅgāni nāsayā
āliṅgantya iva svāṅgair lihantya iva jihvayā; vatsalās taṁ
sahuṅkārāḥ paritaḥ paribabrire (28)
tat snehavaśagaḥ so'pi sudhāsparśena pāṇinā;
kaṇḍūyanair mārjanais tāḥ prīṇayannāha keśavaḥ (29)
tṛptāḥstha yavasair yūyaṁ gataprāyaṁ dinaṁ vraje;
vatsā vaḥ kṣudhitā yattad vrajaṁ vrajata mātaraḥ (30)

Deluded by love, each cow thought: "Kṛṣṇa is walking behind us with His friends." Although they were satisfied with their grass, they kept on grazing. From hearing Kṛṣṇa's flute, they thought that He must be far away. Although they moved slowly because of their full udders and their love for Kṛṣṇa, they moved quickly when Kṛṣṇa ~~shouted at~~ called them. Their faces, tails and ears were raised, they kept bunches of grass in their mouths, and the blankets on their necks rocked when they ran towards Govinda. The cows, headed by Gaṅgā, always drank the nectar of Hari's beauty with their eyes and smelled the fragrance of this beauty with their noses. It was as if they embraced Govinda with their bodies and licked Him with their tongues. Mooing in great joy they surrounded Him. Overwhelmed by affection, Keśava scratched and carressed His cows with His nectarean hand and said: "Now You are satisfied with grazing, and the day in Vraja is almost over now. O mothers! Your calves are suffering from hunger! Let's go back to Vraja!" (25-30)

tato vayasyā yatnāttāḥ kṛṣṇa snehāti vihvalāḥ; viyujya
kṛṣṇataścakrur vrajavartmonmukhī kramāt (31)
nānā bhedākṛti dhvani ghaṇṭā kiṅkiṇī kaṇṭhikāḥ; svasva
yūthāgragā gāvo ghoṣābhimukhatāṁ yayuḥ (32)
naicikī sairibhī śreṇyau calantyau savya dakṣayoḥ; svargiṇāṁ
dadhatur bhrāntiṁ gaṅgā kṛṣṇā pravāhayoḥ

dhenu vṛndam anumandamayantaṁ veṇugītam amṛtaṁ visṛjantam;
reṇu rūṣita calālakavantaṁ ke nu vīkṣya samayur na mudantam (34)

The cowherd boys carefully separated the cows, that were overwhelmed by love for Kṛṣṇa, and drove them back to Vraja. The cows, that had bells with different shapes and resonance around their necks and feet, returned to Vraja, headed by their group leaders. The cows walked on Kṛṣṇa's right side and the buffaloes on His left side. The residents of heaven mistook them for the white Gaṅgā (the cows) alongside the black Yamunā (buffalo)- stream. Who will not be happy to see Kṛṣṇa slowly walking behind His cows, showering them with nectarean flute songs, His restless locks turned grey by the dust thrown up by their hooves?" (31-34)

na vartma tad yat sakhibhir na maṇḍitaṁ nāsau
sakhā yo na vilāsa vṛndavān
nāsau vilāso'pi hi yo na narmasūr na narma
tad yan na mude'ghavidviṣaḥ (35)

There was no path that was not decorated by cowherd boys, there was no cowherd boy that did not play, there was no play without humour and there was no humour that did not delight Kṛṣṇa.

gāyaṁ gāyaṁ veṇunā yāti mitrair yāyaṁ
yāyaṁ pratyagaṁ tiṣṭhati sma
sthāyaṁ sthāyaṁ kelibhiḥ saṁpradatte dāyaṁ
dāyaṁ tat punaḥ sa prayāti (36)

Kṛṣṇa moved along with His friends, singing and playing His flute, waiting by every tree, happily playing (imitating the activities and sounds of bees and monkeys) and then moving on again.

vidhi śiva mukhadevaiḥ sopadevair munīndraiḥ stuti nṛti nati
gītaiḥ puṣpavarṣaiḥ suvādyaiḥ
pathi pathi mahito'sau saṅkucan svaira kelau smita
sakaruṇadṛṣṭis tuṣṭuve bhakti namraiḥ (37)

All the major and minor demigods and sages, headed by Brahmā and Śiva, praised Kṛṣṇa with songs, dance, prayers, showers of flowers and music. Some worshipped Him while He moved freely and playfully down the paths. They shyly eulogised Him with humility and devotion and He mercifully looked and smiled at them. (37)

numas tvaṁ suhāraṁ yaśodā kumāram
guṇānām agāram kṛpoghair apāram
virājad vihāraṁ pradāne'ty udāram
khala śreṇi māraṁ sadā nirvikāram (38)

They prayed: "O son of Yaśodā with Your nice necklace! O abode of all qualities! O endless ocean of mercy, who is enjoying here! O most generous giver! O killer of the wicked, who is always devoid of transformation! We praise You!" (38)

numas tvam anantaṁ nikunje vasantam
prakāśaṁ vrajantaṁ vasantaṁ bhajantam
sakhīn prīṇayantaṁ sukundāt sudantam tad āsye dṛg antaṁ
nudantaṁ hasantam (39)

"O unlimited One! O resident of the *nikuñja*, who shows innumerable forms in the Rāsa-dance, who always serves (enjoys) the spring-season, who is loved by His friends, whose teeth shine like Kunda-flowers, whose beautiful face always smiles from the corners of the eyes! We praise You!" (39)

numas tvaṁ sudhenuṁ suveṇuṁ sulīlaṁ
suhāsaṁ suvāsaṁ subhāṣaṁ suśīlam

suveśaṁ sukeśaṁ sureśaṁ sucitraṁ sunṛtyaṁ
subhṛtyaṁ sukṛtyaṁ sumitram (40)

"We praise You with Your nice cows, nice flute, nice plays, nice smile, nice dress, nice words, nice behaviour, nice moods, nice hair, nice dancing, nice servants, nice activities and nice friends! You are the Lord of the demigods, so wonderful!" (40)

numas tvaṁ praśantaṁ sudantaṁ sukāntaṁ
dināṁte niśāṁte vanāṁtāt prayāṁtam
samastān mahāṁtaṁ nitāṁtaṁ vibhāṁtaṁ
khalālī kṛtāṁtaṁ śramaughe'py atāṁtam (41)

"We praise You, O peaceful, self-controlled, beautiful One! You go out of the forest at the end of the day and the end of the night, returning home after Your love-pastimes! You are the greatest of the great and You are very effulgent! O destroyer of the wicked! Although You do so much work, You are inexhaustible!" (41)

numas tvaṁ aghāre bakāre murāre sudhīraṁ balārer nikāro'dridhare
nidānaṁ purārer apāre vihāre pravīṇaṁ surārer udāre vidāre (42)

"O enemy of Aghāsura, Bakāsura, and Mura! O calm subduer of king Indra! O holder of the mountain, O shelter of Śiva with Your innumerable pastimes! O greatest One! O ripper of Hiranyakaśipu's belly! We praise You!" (42)

numas tvaṁ gariṣṭhaṁ mahimnā mahiṣṭhaṁ
visāri pratiṣṭhaṁ surāṇāṁ variṣṭham
asad dhṛd daviṣṭhaṁ sumeror gariṣṭhaṁ balibhyo
baliṣṭhaṁ paṭubhyaḥ paṭiṣṭham (43)

"We praise You, who are heavier than the heavy, the greatest of the great! Your glories are great! You are the best of

gods, far removed from the wicked! You are heavier than the Sumeru-mountain, the strongest of the strong and the smartest of the smart!" (43)

numas te caritraṁ sutīrthāt pavitraṁ
khalāli lavitraṁ bhavābdher vahitram
satāṁ hṛt sucitraṁ dviṣaṁ hṛt khanitraṁ
natānāṁ sumitraṁ prabhāvair vicitram (44)

"We praise Your character, that is purer than the holiest water! O destroyer of the wicked, You are the boat to cross the ocean of birth and death! Like a picture, You wonderfully dwell in the hearts of the pious and You destroy the hearts of the wicked! You are the good friend of the surrendered souls and Your power is wonderful!" (44)

svagāś cārayantaṁ sulīlāḥ sṛjantaṁ
khalān mārayantaṁ trilokīm avantam
aho naḥ sudiṣṭaṁ bhavantaṁ sad iṣṭam
sadālokayāmaḥ stumaḥ saṁnamāmaḥ (45)

"You herd Your cows as a nice pastime and You protect the three worlds by destroying the wicked. O! We are so fortunate that we can always see Your lotus feet, whose view is always coveted by the saints! We offer our humble obeisances unto You!" (45)

iti stuvantaḥ sadayāvalokanaiḥ pūrṇās tad aṅghrī praṇipatya nirjarāḥ
tat keli saṅkoca bhayāttirohitās taṁ
lokayanto'nuyayur nabho gatāḥ (46)

In this way the demigods prayed and Kṛṣṇa, being pleased, looked mercifully upon them. Being thus blessed, the demigods bowed down at Kṛṣṇa's feet and disappeared, afraid that they may disturb His pastimes, returning to heaven. (46)

vrajapati sevita viṣṇur yasya sva balaṁ harau nihantya'surān
tān hasantyam iti matvā mūḍhā devāḥ stuvantyenam (47)
itthaṁ devān hasantas tān teṣām ākāra ceṣṭitaiḥ;
sakhāyas te'nukurvantaḥ sakhelaṁ hariṇā yayuḥ (48)

The cowherd boys said: "Look at these foolish demigods, praising Kṛṣṇa like that! They don't know that Lord Viṣṇu gave Hari the strength to kill those demons, being pleased with Nanda Mahārāja's worship!" (47) In this way the cowherd boys ridiculed the appearance and the activities of the demigods, and imitated them for fun. Then they went back to Hari to play with Him. (48)

athāgatā sā sadanaṁ haripriyā viśramya dāsībhir upāsitā kṣaṇam
sāyaṁ niśā bhoga kṛte hṛdīśitur bhakṣyāṇi vīṭīr vidadhe sahālibhiḥ (49)

Meanwhile, Haripriyā Rādhikā returned home and took some rest, attended by Her maidservants for a while. Then She went to cook Her Lord's supper and to prepare His *pān* with Her girlfriends.

kadala kusuma māsa kṣoda sat sīriśasyair marica sughana
dugdhaiḥ sac caturjāta candraiḥ
kṛta iha ghṛta pakko yaḥ patet khaṇḍa pāke baṭakam amṛta
keliṁ sā vyadhāttaṁ priyeṣṭam (50)
sāmikṣaiḥ śālicūrṇair dadhi maricа sitā nārikelārddha śasyair
jātyelāsal labaṅgāmṛta dalaphalaiḥ ṗhenitaiḥ piṣṭa mudgaiḥ
sṛṣṭaḥ pakko ghṛte yaḥ prapatati samadhau dugdha pūre pragāḍhe
sendau karpūra keliṁ tam iha subaṭakaṁ sāvyadhāt sva priyeṣṭam (51)

She prepared banana-flowers, *urad dāl*, squashed coconuts, black pepper, condensed milk, cardamom, cloves, nutmeg, ground molasses and camphor in *ghī* with candy to make the Amṛta Keli-pies that Kṛṣṇa is so fond of. (50)

She also made Karpūra Keli-pies with ground Śāli-rice, yoghurt, black pepper, sugar, half squashed coconuts, nutmeg, cardamom, cloves, nectar-bananas and ground *mung dāl* cooked in *ghī* and dropped afterwards with condensed milk and camphor.[1] Kṛṣṇa is very fond of this. (51)

granthivad baṭikālis tair dravyaiḥ sṛṣṭā tu yā patet; pañcāmṛte
vyadhāttāṁ sā pīyūṣagranthi pālikām (52)
sakṣīrasāra śaśi taṇḍula nārikela jātī labaṅga
maricaiḥ sasitaiḥ supiṣṭaiḥ
rambhailayā ca ghṛta bhāvanayā bhaved yā sā tām
anaṅga guṭikāṁ vidadhe priyeṣṭām (53)

She made Pīyūṣa-granthi Pālikā-pie with the aforementioned ingredients (frying in *ghī*) and (dropping it in) *pañcāmṛta* (five kinds of nectar—*ghī*, honey, milk, sugar water and yoghurt). Then She made Anaṅga Guṭikā-balls with cream, camphor, rice, coconut, nutmeg, cloves, black pepper, sugar, cardamom and bananas, fried in *ghī*. This preparation is very dear to Kṛṣṇa.

kadala marica dugdhaiḥ khaṇḍa godhūma pakka prakaṭita
baṭako'yaṁ bhūri jātīphalādhyaḥ
nava vidhu madhu madhye yo vilāsaṁ vidhatte
racita iha tayāsau sīdhu pūrvo vilāsaḥ (54)
upāyanānāṁ iti pañcakaṁ sat śrī rādhayā svīya dhiyā kṛtaṁ yat
kṛṣṇas tad etat praṇayī satṛṣṇaḥ sudhāṁ
vinindan paramatti nandan (55)
teṣu vraja prasiddhāṇi trīṇyantima yugaṁ ca yat;
raho bhogyaṁ niśāyāṁ tan madhupāne vidaṁśavat (56)

Then She made Sīdhu Vilāsa-pie with bananas, black pepper, milk and sugar in semolina with lots of nutmeg, adding fresh camphor and honey afterwards. Śrī Rādhā intelligently made these five dishes that defeat the taste of nectar and that

Kṛṣṇa will eat with loving eagerness. The first three are known to everyone in Vraja, but the other two are meant for the night pastimes as snacks after drinking the honey wine. (54-56)

labaṅgailendu maricaiḥ saṁyutaiḥ śarkarācayaiḥ; cakre
gaṅgājalākhyāni laḍḍukānyaparāṇi ca (57)
tais tai yutaiḥ kṣīrasārais tathā lāṅgali śasyakaiḥ;
anyānyapyājya bhṛṣṭaiḥ sā saraiś ca sarapūpikāḥ (58)

Then Rādhikā made Gaṅgājala-*laḍḍus* with cloves, cardamom, black pepper and sugar, and pancakes with cream, squashed coconuts, sugar and *ghī*. (57-58)

sā'tha snātānuliptāruṇa ruci sicayā baddha veṇī sucitrā
śrī sindūrendūbhālā mṛgamada cibukā mālinī sābjahastā
nāsāgrāndola muktāñjana yuta nayanottaṁsinī baddha nīvī
rādhā tāmbūla vaktrā sukusuma cikurā bhāti yāvojjvalāṅghriḥ (59)
cūḍā ratna lalāṭike subalayāṁś cakrīśalākā yugaṁ
kāñcī kuṇḍala kaṅkaṇāṅghri kaṭakān padāṅgulīyānyapi
graiveyaṁ padakāṅgadādi vividhān hārāṁs tathā mudrikā
mañjīrāviti ratna bhūṣaṇacayaṁ rādhā vabhau vibhratī (60)

Then Rādhā was bathed, anointed with musk and dressed in a crimson *sārī*. Her maidservants nicely tied Her braid, drew pictures on Her body, marked Her forehead with beautiful *tilaka* like a full moon of *sindūra*, put a musk drop on Her chin, hung a garland around Her neck, placed a play-lotus in Her hand, hung a dangling pearl under Her nose, anointed Her eyelids with collyrium, hung a sash-of-bells around Her waist, placed a jewelled crown on Her head, ornamented Her ears, tied Her braid with a ribbon, beautified Her lips with red betel leaves, put flowers in Her hair, smeared brilliant lac around Her feet, hung bangles on Her wrists, adorned Her temples with hoop-earrings, Her ears with earrings, Her arms with armlets, Her feet with anklebells, Her toes with toe-rings, Her neck with a Graiveya-necklace, an

amulet and different necklaces, Her fingers with rings and the rest of Her body with other jewel-ornaments. (59-60)

susnātālaṅkṛtābhiḥ sā sakhībhiś candraśālikām;
samāruhya sthitā kṛṣṇa vartmanyāhita locanā (61)
kṛṣṇāmbudāgame kāle ballabī cātakītatiḥ;
vyāttākṣi cañcur utkāsīc candraśālāgatonmukhī (62)
sva rūḍhotkaṇṭhi gopālī vṛnda vaktrendu maṇḍalaiḥ
asan yathārtha nāmnyās tā vrajasthas candraśālikaḥ (63)

After She was thus bathed and ornamented by Her maid-servants, Śrī Rādhikā climbed on the watchtower, or moontower, to look down the road to see if Kṛṣṇa was coming. The Cātakī-bird-like eyes of the *gopīs* that climbed on this moontower were eagerly looking down the road, waiting for the time the Kṛṣṇa-cloud would come. This watchtower in Vraja is justly called Candra-śālikā (moontower), because the anxious faces of the *gopīs* that climbed it shone like moon-globes.

jāte'parāhne tanayāgamotsukā vrajeśvarī sneha pariplutāśayā
tad bhojya saṁsādhana satvarā sakhīṁ
sā rohiṇīṁ pāka kṛte nyayojayat (64)
athāhūyātulākhyāṁ sā nandanasya sadharmiṇīm;
pākāya rohiṇī saṅge dadau svalaghuyātaram (65)
ṣaḍṛtūtpanna śākādi kanda mūla phalādikaiḥ;
tat tad vyañjana sampattyā kṛṣṇa bhojana pūrtaye (66)
vyagrābhyāṁ vrajanāthābhyāṁ niyuktair mālikaiḥ kṛtāḥ;
śākādi bāṭikāḥ ṣaṭ yā nānā dohada paṇḍitaiḥ (67)
vrajasthair jñāyate tat tad dohadotthaṁ phalādikam;
vastutas tāḥ ṣaḍṛtavaḥ sevante bāṭikāḥ sadā (68)
tābhyas tat tad ṛtūtpanna śāka mūla phalādi te;
upajahrur vrajeśvaryai bhūrikaṇḍola pūritam (69)

Meanwhile mother Yaśodā, seeing that the afternoon had come, became anxious for her son to return home. Her heart

drowned in motherly love when she engaged her friend Rohiṇī in cooking for Kṛṣṇa. She called the wife of Nanda's younger brother Nandana, named Atulā, to help Rohiṇī with cooking. They prepared fruits, salad and vegetables from all the six seasons to complete Kṛṣṇa's meal. Eagerly Nanda and Yaśodā engaged gardeners, that were expert in irrigation, in growing vegetables in gardens where all the six seasons were present. The Vrajavāsīs know the qualities of these gardeners, for the gardens are always served by all the six seasons. The gardeners brought mother Yaśodā the vegetables, fruits and roots in big baskets. (64-69)

dāsībhis tad vibhajyārddhaṁ sāyaṁ pākārtham ambayā
saṁskāritaṁ paraṁ cārddhaṁ prātaḥ pākāya dhāritam (70)
nārikelādi pakkāmra phalānyeṣāhṛtāni taiḥ;
dāsaiḥ saṁskārayāmāsa sāyaṁ bhogāya putrayoḥ (71)
sve sve karmaṇi dāsādīn śīghrapāke svayātarau;
tvarayantī harer mātā vabhrāmetas tato muhuḥ (72)
tataḥ sva yātṛ pramukhāṅganāvṛtā vrajeśvarī putra vilokanotsukā
stanyāśru viklinna payodharāmbarā gatvā
pura dvāra mudānanā sthitā (73)

Mother Yaśodā prepared half of this for the evening and had the other half kept apart by her maidservants for the next morning. The servants clipped the coconuts, peeled the ripe mangoes and all that was brought in for Kṛṣṇa and Balarāma's supper. Hari's mother constantly walked around to quickly engage her servants and her sisters-in-law in their cooking-service. Mother Yaśodā was surrounded by her sisters-in-law, but she was very anxious out of separation from her son. Her dress was moistened with milk from her breasts and tears from her eyes. Then with a happy face she went to the city gate to look out for Kṛṣṇa. (70-73)

sūryaṁ samīkṣya caramācala caṁkramotkaṁ
ghoṣeśvaraḥ suta samīkṣaṇa jāta tṛṣṇaḥ
goreṇu veṇu ninadārpita netra karṇaḥ
sārddhaṁ sa gosadanam āpa mudātmavṛndaiḥ (74)

Seeing that the sun was setting, Nanda Mahārāja became eager to see his son. He looked out if he could see Kṛṣṇa's face in between the cloud of dust thrown up by the hooves of the cows and listened if he could hear His flute, happily going to the barn with his relatives.

sat sarpad gorajo jāla bāla pūrṇekṣaṇotsukāḥ; ucca sthāne
sthitā āsan vraja lokā grahā iva (75)

When a *mahā-puruṣa* takes birth at sunset, auspicious planets ascend to spread their good influence. And similarly, as Kṛṣṇa returns at sunset, the Vrajavāsīs ascend to high places to have a good look as He passes by. (75)

maṇḍayantaḥ sakhīn puṣpair nandayanto girā hareḥ; janayanto
mudaṁ teṣāṁ vrajāntika vanaṁ yayau (76)
tatra sphāre sarasi muralī nisvanaiḥ stambhayan gā yūthān
yūthān pṛthag aracayat pāyayitvātha pāthaḥ
nānāraṅgaiḥ sva hṛdi maṇibhir yānti mālā tayā'sau nānāvarṇān
agaṇayad api svān śrī harir dhenuyūthān
saṇkhyāpūrtau bhavati muditaḥ svasya kimvā sakhīnāṁ
saṅkhyānyūne sapadi sa gavāṁ veṇu saṅketa nādaiḥ
tat tan nāmnā svagaṇa viyutāḥ śīghram āhūyā gās tās
tat tad yūthe calati ghaṭayaṁś cālayaṁs tān vrajāya (78)

Hari blissfully decorated His friends with flowers, and, pleasing them with nice words, He came to the forest near Vraja, His home. There was a nice lake where Hari stopped His cows by playing His Muralī-flute. There He divided them and made them drink. He playfully counted the cows' parties according to the colour of the different jewel strings around their necks. When He had counted all His cows and His friends' cows without missing any, He was happy, and if any were missing He called them with His flute song. When the cows heard their own names they quickly rejoined their own groups. Then Kṛṣṇa drove them all along, back to Vraja.

śrī dhenu reṇu paripiñjaritāṅga guñjā
vanya srag ambara calālaka keśa piñchaḥ
niryoga pāśa muralī dala yaṣṭi śṛṅgī lolāruṇāti
vipulāyata pakṣma lākṣaḥ (79)
vanyāṭana śramaja kāntyamṛtābhivarṣā
saṁsikta sarva jana netra cakora vṛndaḥ
vaṁśī kalāhṛta vighūrṇita yauvatāliḥ kṛṣṇaḥ
saghoṣam aviśat sva samair vayasyaiḥ (80)
udgacchantī vrajabhuvi viśvak pātair vaṁśī
dhvānāmṛta madhurāsārais tām
saṁsiñcayantī sva viraha dāvocchetrī
kārṣṇī śocir jaladhara mālā reje (81)

Kṛṣṇa entered the village with His close friends, attracting the young girls by making them dizzy with the sounds of His flute, sprinkling the eyes of the Vrajavāsīs, that were like Cakora-birds, with the nectarean luster of His body, that was tired of wandering in the forest. His body, His *guñjā*- and forest flower garland, His dress, His curly locks of hair, His peacock feathers, His rope for binding the rear legs of the cows, His Muralī-flute, His stick, His horn and the extended eyelids of His playful reddish eyes were all colored by the beautiful dust thrown up by the cows' hooves. Kṛṣṇa showered the people of Vraja, that were burning in a forest-fire of separation from Him, with the sweet cooling nectar songs of His flute and illuminated the whole of Vraja with His deep cloud-blue lustre. (79-81)

śrī kṛṣṇāgama bhūpateḥ sakhi camū śṛṅgādi kolāhalaṁ
śrutvodyat surabhī rajo dhvaja cayān dūrād vilokyodvijan
ghoṣāt tad virahākhya dasyu nṛpatir bhītyāpayātaḥ kṣaṇāc
cintā tānava dīnatāti jaḍatārttyudvega senānvitaḥ

Śrī Kṛṣṇa was like a king who returned home with His cowherdboy-soldiers that were blowing their horns. The cows provided the king's flag with the dust they threw up, which was

visible from afar. The dacoit-king of separation became afraid when he saw this and anxiously left the village with his generals: thinness, humility, thoughtfulness, dullness and anxiety. (82)

vaṁśī gānāmṛtam uci gavāṁ dhūlī jālābda māle
hamvārāvastanita valite śrī harer āgamākhye
prāvṛṭ kāle'bhyudayati mudā sarvataś conmukhīyaṁ
prodyat tṛṣṇā vraja janatatiś cātakālyabhyupetā (83)

The people of Vraja were like happy Cātaka-birds, that saw Śrī Hari coming like the monsoon, whose cloud was the dust of His cows, whose shower was the nectar song of His flute and whose rumbling was the mooing of His cows, so they came close to Him with raised heads. (83)

vrajeśo bhrātṛbhir gopair vrajeśā saha yātṛbhiḥ;
tūrṇaṁ dūrāt samabhyetya tanayau pariṣasvaje (84)
tyaktvā rasavatīṁ dāsīḥ saṁrakṣya tad avekṣaṇe;
rohiṇyatulayābhyetya nanandāliṅgya tau sutau (85)

King Nanda and his brothers and mother Yaśodā and her sisters-in-law quickly came and stretched out their arms from afar to embrace their boys. When Rohiṇī heard that Kṛṣṇa had come she left the cooking to their servants and happily came out with Atulā to embrace the boys. (84-85)

muralī nadanād utthita madanā gadgada
gadanā vrajavidhu vadanāḥ
suśikhara radanā ślathita cchadanā yayur
apakadānāḥ sadanāt sadanāt (86)

When Vraja's moon-faced *gopīs,* whose teeth shine like ripe pomegranate-seeds, heard Kṛṣṇa's flute, they were overcome by lust, their voices faltered and their clothes loosened. Thus their sadness disappeared and they came out of their houses. (86)

udayati bata kṛṣṇe citra bhānau purastāt
vrajavasati janānāṁ phullatākṣy utpale'bhūt
smita kumuda vikāśaḥ svinnatāṅgendu kānte
viraha dahana taptaṁ jīvanaṁ śītalaṁ ca (87)

utpala (blue)

When the wonderful Kṛṣṇa-sun rose, the lotus-eyes of the Vrajavāsīs bloomed up, their smiles bloomed like lilies, their bodies perspired like moon-stones and made their lives cool off from the burning fire of separation. (These are normally the effects of ~~sun~~moon-rise, not of the ~~moon~~sun-rise)

kumuda (red)

udayati bata kṛṣṇe nitya pūrṇe'dbhutendau
vraja yuvati janānāṁ phullam āsīn mukhābjam
arati viyuti cintā ghūkapālī nilīnā milati ca tanu
kokī saṁhatiḥ prāṇa kokaiḥ (88)

abja

When the wonderful, ever-full Kṛṣṇa-moon rose, the lotus-faces of the young girls of Vraja bloomed up, the owls of their painful thoughts of separation hid themselves and the swans of their bodies met again with the geese of their life-airs (they came back to life again). (These are normally the effects of ~~moon~~sun-rise, not of ~~sun~~moon-rise) (88)

kokī birds (cakravaka)

vrajāṅgana dṛk tṛṣitāli mālā vilaṅghya lajjā pratikūla vātyām
samucchalat kānti maranda lubdhā
papāta kṛṣṇasya mukhāravinde (89)

The bee-like eyes of the *gopīs* were thirsty for the honey of Kṛṣṇa's lustre, and, ignoring the unfavorable wind of their shyness, they landed on Kṛṣṇa's lotus-face. (89)

latāntarāla sthita vallabīnāṁ vaktrāṇi matvā vikacāmbujāni
hrī vātyayā vaṁbhramitāpi lubdhā papāta śaurer dṛg alidvayīha

The faces of the *gopīs* were like blooming lotuses in a vine swinging in the wind of shyness until the greedy, bee-like eyes of Śauri (Kṛṣṇa) landed on them. (90)

darśaṁ darśaṁ vadana kamalaṁ tad vapuḥ saṅgi vātaṁ
sparśaṁ sparśaṁ tanu parimalaṁ śrī harer gopikālyaḥ
ghrāyaṁ ghrāyaṁ ;ad adhara madhu sphīta vaṁśī nindādaṁ
svādaṁ svādaṁ pupuṣur adhikaṁ svāni pancendriyāṇi (91)

The *gopīs* repeatedly gazed at Kṛṣṇa's lotus-like face, their bodies repeatedly touched the breeze that had touched His body, their noses repeatedly smelled His bodily fragrance, their ears repeatedly heard the sound of His flute and their lips repeatedly tasted the nectar of His lips as He played this flute. In this way the joy of their five senses increased. (91)

śrī rādhikāpāṅga vilokaneṣunā saṁspṛṣṭa
marma sa yathākulo'bhavat
nānyaṅganā śrenī kaṭākṣa patribhiḥ
sambhinna sarvāvayavo'py asau tathā

The arrow of Śrī Rādhikā's glance pierced Kṛṣṇa's heart much more than the arrows of all the other *gopīs'* glances would have been able to afflict His whole body. (92)

yadvat sunirvṛtim avāpa sa rādhikāyā
vaktrendu manda hasitāmṛta leśa sekāt
tadvan na gopa sudṛśāṁ vadanendu vṛndā
prodyat smita bhṛta jhara prakarāvagāhāt

Nor could the nectar-stream from all the *gopīs'* nice brightly smiling moon-faces quench Kṛṣṇa's thirst for nectar as much as a mere ray of Rādhikā's slight nectarean smile could.

gokulair gokulam ninye gokulam gokulair haran; gokulam
gokula strīṇāṁ gokulair gokuleśvaraḥ (94)

The Lord of Gokula drove His cows (*go kula*) as He entered Gokula, stealing the senses (*go kula*) of the young girls of Gokula and the eyes of the people of Gokula. (94)

āsādyāgre bhavika balitaṁ kānanāt saṁmilantaṁ prāṇaprāṇaṁ
nidhim iva gataṁ dūrato hastam āptam
cumbantau taṁ hṛdi nidadhatau lokayantau tadāsyaṁ
saṁjighrantau śirasi pitarau prāpatur vāñchitāni (95)
godhūli dhūmrānalakān sabarhakān
vitustayantau vasanāñcalena tau
prakṣālayantau stana dṛk payaḥ sravair
aṅgāni sūnoḥ pitarau nanandatuḥ (96)

Nanda-rāja and Yaśodā felt as if they had found the lost jewel of the life of their lives when Kṛṣṇa returned from the distant forest. They kissed Him, held Him to their chests, joyfully looked at His lotus face and smelled His head, having all their desires fulfilled. Seeing Kṛṣṇa's peacock feather-crown and His locks greyed by cow-dust, they happily swept it off with their scarves and moistened Him with their tears and (Yaśodā's) breastmilk of love. (95-96)

tātādi lokair milanaṁ bakīripoḥ prātar
vadāsīd adhunāpi kintu tat
prātastanaṁ tad bahir aklamottaraṁ
sāyantanaṁ saṁyuti saṁmadottaram (97)

Kṛṣṇa's meeting with His parents is like His meeting with them in the morning, but it is devoid of the fear they have in the morning for His sojourn at forenoon. (97)

saṁkalayyātha gojālam astācala ivāṁśumān; balayāmāsa
gośāle keśavaḥ svapraveśataḥ (98)
dhenūr vaskayanī vatsa tarīr gṛṣṭīḥ pareṣṭukāḥ; sandhinīr
upasaryāśca praṣṭhauhīśca pṛthak pṛthak (99)
vṛṣān vatsatarān ṣaṇḍān yugya prāsaṅga śākaṭān;
yathāsthānaṁ niveśyāsau pāyayāmāsa tarṇakān (100)

Keśava collected His cows and brought them in the barn, as the setting sun takes in its net of rays (*go*). He separated the

gṛṣṭinam - having given birth only once

cows that had newly calved (*dhenu*), the older ones (*vaskayanī*), the calves (*śakṛt-kari*), the extraordinary cows (*gṛṣṭi*), those who had many calves (*pareṣṭuka*), those who were about to deliver (*sandhinī*), those who were in season (*upasaryā*), those who had young calves (*praṣṭhauhī*), the cows, the bullocks that pull a double-yoked bullock-cart (*yugya*), the bullocks that pull a bullock-cart called *śakaṭa* (*prāsaṅga śākaṭān*) and their calves, the bulls and the buffaloes, and He kept the calves that were to drink milk again elsewhere.

tallālanāyotsuka mānasābhyāṁ yadā
pitṛbhyāṁ muhur arthito'pi
naicchad gṛhaṁ gantum asau gavālī
dohotsukas taṁ janakas tadāha (101)
viśrāmyantu kṣaṇaṁ gāvaḥ pibantu tarṇakāḥ payaḥ; aham
atrāsmi santyete gopā godohanotsukāḥ (102)
vatsau śrāntau yuvāṁ yātaṁ gṛhaṁ mātrātra lālitau;
snānādyaiḥ punarāyātaṁ godohāya gataśramau (103)

Nanda and Yaśodā were eager to take Kṛṣṇa home to fondle Him, but despite their repeated requests, He did not want to go without milking the cows, so father said: "Let the cows rest for a while and let the calves drink now. I am here and the cowherd boys are eager to milk the cows themselves! Boys (Kṛṣṇa-Balarāma)! Go home now, You're tired! Mother will fondle You by bathing You and so on. After You have rested You may come back to help milking the cows!"

kṛṣṇaṁ karṣan baṭuḥ prāha kṣut tṛṁbhyāṁ vādhitā vayam
ehi kṛṣṇa gṛhaṁ prāṇān rakṣa naḥ pāna bhojanau (104)
āmreḍito vatsalayā balāmbayā muhur
vrajendreṇa kṛtāgrahotkaraḥ
nijāmbayākṛṣṭakaraḥ sahāgrajaḥ
kṛṣṇaḥ pratastha sakhibhir nijālayam (105)
sarvān nayantīṁ sva gṛhaṁ vrajeśvarīṁ
saṁprārthya mārge sakhi mātaro hareḥ

tyāge'pyanīśāḥ svayaṁ apyanīśvaraṁ sva
svātmajaṁ ninyur aho nijālayam (106)
gṛhe vrajeśayā nīte sabaṭau sabale harau;
balāmbā'tulayā dhauta pādā rasavatīṁ yayau (107)

Madhumaṅgala pulled at Kṛṣṇa and said: "We're hungry and thirsty! Kṛṣṇa, come! Let's go home! Save our lives with food and drink!" Being repeatedly and lovingly urged by Rohiṇī and Nanda, and being taken by the hand by Yaśodā, Kṛṣṇa went home with His brother and His friends. The mothers of Hari's friends met Yaśodā on the way and asked her if they could take their boys home with them. The boys reluctantly went home with their mothers. Yaśodā took Kṛṣṇa and Balarāma home with Madhumaṅgala, and Rohiṇī and Atulā washed their feet and returned to the kitchen. (104-107)

śamita viraha tāpālokanād gokulendor
vihita tad anuyānā āvrajāntaḥ prahṛṣṭāḥ
tad avakalana vicchedārti saṁvigna cittā
nija nija bhavanaṁ śrī rādhikādyāḥ samīyuḥ (108)

When the moon of Gokula (Kṛṣṇa) rose, the *gopīs'* affliction of separation was extinguished. Thus they happily followed Him to Vraja for some distance. Then, when they went to their own homes, Rādhikā and Her girlfriends again felt the pain of separation in their hearts.

sutasyāpūtrāṇāṁ bahu kanaka vṛṣṭer adhaninām mahāvṛṣṭer
dāvānala valita vanyāsthiti yuṣām
yathā'kasmāl labdhir bhavati paramānanda jananī tathā
ghoṣasthānāṁ punar api hareḥ saṅgatir abhūt

The people of Vraja felt topmost bliss when Hari returned in their midst, as if a son was born in a sonless family, poor people were showered with gold or forest creatures trapped in forest fire were saved by a great flood of nectar. (109)

śrī caitanya padāravinda madhupa śrī rūpa sevāphale
diṣṭe śrī raghunātha dāsa kṛtinā śrī jīva saṅgodgate
kāvye śrī raghunātha bhaṭṭa viraje govinda līlāmṛte
sargo'sāv aparāhna keli valito'gād ūnaviṁśābhidhaḥ

In the great poem Govinda Līlāmṛta, which was the result of service to Śrī Rūpa Gosvāmī, who is a bee at Śrī Caitanya's lotus feet, the encouragement of Śrī Raghunātha Dāsa Gosvāmī, the association of Śrī Jīva Gosvāmī and the blessing of Śrī Raghunātha Bhaṭṭa Gosvāmī, this was the nineteenth chapter, dealing with the afternoon pastimes.

[1] Commentator Śrī Vṛndāvana Cakravartī gives the exact *randhana praṇāli* (recipe) — *uṣṇa dugdhe dadhnaḥ pātāt chenākhyā āmikṣā tat sahitaiḥ sāmikṣaiḥ śāli cūrṇes taṇḍula-cūrṇaiḥ. tathā dadhi marica śarkarā nārikela śasya.....jātīphala elālabaṅgāmṛta kadalākhya phalaiḥ*—"Rādhā dropped yoghurt into boiling milk. This forms *āmikṣā* or curd. In this She placed ground *śāli*-rice and add yoghurt, black pepper, sugar, ground coconut, nutmeg, cardamom, cloves and nectar-bananas. *aṅgulī cālanena phenitaiḥ piṣṭa mudga dvidalaiḥ sṛṣṭau yo ghṛte pakkaḥ samadhau dugdha pūre pragāḍhe ghanībhūte sendau sakarpūre iha prapatati tat subaṭakaṁ karpūra kelyākhyaṁ sā rādhā vyadhāt*— She kneaded it with Her fingers until bubbles formed in it. Then She made a ball of it, covered it with ground *mung dāl* and fried it in *ghī*. Finally She dropped this ball into condensed milk and added a pinch of camphor."

Chapter Twenty:

Sāyāhna-līlā

Evening Pastimes(18h. - 20.24 p.m.)

(Summary description)

sāyaṁ rādhāṁ sva sakhyā nija ramaṇakṛte preṣitāneka bhojyāṁ
sakhyānīteśa śeṣāśana mudita hṛdaṁ tāṁ ca tāṁ ca vrajendum
susnātaṁ ramya veśaṁ gṛham anu jananī lālitaṁ prāpta goṣṭhaṁ
nirvyūḍhosrālidohaṁ sva gṛham anu punar bhuktavantaṁ smarāmi

I remember Śrī Rādhā in the evening, sending many eatables to Her lover's house through Her friend and then eating the remnants of the moon of Vraja's (Kṛṣṇa's) food, that was brought to Her by a girlfriend. I also remember Śrī Kṛṣṇa in the evening, being nicely bathed, beautifully dressed and fondled by His mother, then going to the barn to milk some cows and returning home again to eat something. (1)

athāgatā sā sadanaṁ vrajeśvarī sutau vidhāyāplava vedikāṁ gatau
niyujya dāsān api tan niṣevane dhaniṣṭhikām āha nijāntikanthitām (2)
rādhāṁ prayāhi baṭakaiḥ saha laḍḍukāni
svādūni kṛṣṇa rucidāni tayā kṛtāni
tāṁ prārthya putri subhadānyadhunānaya tvaṁ syātāṁ sutau
yad adanāc cira jīvinau me (3)
sā gatvā rādhikām etāṁ vrajeśvaryā nideśataḥ;
bhakṣyāṇyayācataiteṣāṁ svayaṁ prasthāpanotsukām (4)

Mother Yaśodā came home and brought her sons to the bathroom where she engaged her servants in bathing Kṛṣṇa. She told Dhaniṣṭhā, who stood next to Her: "O daughter, go to see Rādhā and take the *laḍḍus* and other delicacies that Kṛṣṇa likes from Her, that I asked Her to make and that will increase His and Balarāma's life span!" Dhaniṣṭhā went to Rādhikā and told Her of mother Yaśodā's order. Rādhikā was already eager to have dishes sent to Kṛṣṇa through some girlfriends. (2-4)

mālatī tāvad abhyetya vṛndayā prahitā sakhī;
saṅketa kuñjam ācakhyau śrī govinda sthalābhidham (5)

Then a *dūtī* named Mālatī came, being sent by Vṛndā, and told Rādhikā: "Tonight Vṛndā has arranged Your place of meeting with Kṛṣṇa at Govinda Sthali (this place is called the Yoga-pīṭha and is situated at the present Govinda temple in Vṛndāvana)." (5)

śrī rādhikāpi bhakṣyāṇi tāni kṛtvā pṛthak pṛthak;
vastrācchannāsyasan navya mṛt pātreṣu bhṛtānyalam (6)
tāni cādhāya vistīrṇe citrite dāru saṁpuṭe;
sakastūryāṁ tulasyāṁ taṁ nyasya śuklambarāvṛtam (7)
tāmbūla vīṭikāś cāsyāṁ nyasya tat sakalaṁ punaḥ;
jñāta saṅketa kuñjāyai dhaniṣṭhāyai samarpayat (8)
sāpi tābhyāṁ tadānīya vrajeśvaryai ṇyavedayat; sā tābhis tāni
pātreṣu pṛthak pṛthag akārayat (9)
teṣāṁ tathāsvālaya saṁskṛtānāṁ kiyat kiyat sā sad upāyanānām
vidhāya pātreṣu dadau tadādau nārāyaṇāyārpayituṁ baṭubhyaḥ (10)

Śrī Rādhikā gave her separate fresh clay-pots with food, covered by sheets. She gave Tulasī Mañjarī and Kasturī Mañjarī a wonderful wooden basket with the different dishes, covered by white sheets. She gave betel-leaves along with Tulasī and sent her along to Dhaniṣṭhā, who had understood the hint about the rendez-vous in the forest. Dhaniṣṭhā took all these articles and

brought them to mother Yaśodā, who had them placed in different plates by Tulasī and Kasturī. Mother Yaśodā mixed a little of her own preparations in each pot and had her *brāhmaṇa*-boys offer this to their Nārāyaṇa-deity. (6-10)

aṅga prakṣālanābhyaṅgonmardarnodvartanāplavaiḥ mārjan-
odgamanīyaccha navyāṁśuka samarpaṇaiḥ (11)
keśa saṁskāra tilakā lepa mālya vibhūṣaṇaiḥ;
kṛṣṇādyāḥ sevitā dāsair niviṣṭā bhoktum āsane (12)
kramān mātā dadau tebhyo nārikelānyathā'grataḥ;
pānakādi rasālādi phalāni vividhāni ca (13)
pīyūṣa granthi karpūra kelikāmṛta kelikān;
baṭakān laḍḍukānyājya saṁskṛtānnādikāni ca (14)
hasanto hāsayantas te madhumaṅgala narmabhiḥ;
bhuktvā pītvā mudācamya kṣaṇaṁ talpe viśaśramuḥ (15)
ta ete sevitā dāsais tāmbūla vyajanādibhiḥ;
gośālaṁ militair mitrair godohāya punar yayuḥ (16)

Meanwhile servants began to sprinkle Hari and Balarāma's bodies, massaging Them with oil and removing the oil with the scented powder called *udvartana*. They bathed Them, dressed Them in fresh clothes, arranged Their hair, and adorned Them with *tilaka*, garlands, pastes and ornaments before bringing Them to the dining room. There mother Yaśodā served Them coconut pulp, drinks, savouries, various fruits, Pīyūṣa Granthi, Karpūra Keli, Amṛta Keli, *laḍḍus* and rice cooked in *ghī*. Kṛṣṇa and His friends laughed when Madhumaṅgala joked and after drinking, eating and joyfully washing their mouths, they took rest on beds, where they were served with betel leaves and fans by Their servants. After some time They returned to the barn to milk the cows. (11-16)

tad bhukta śeṣaṁ tat sarvaṁ śrī rādhāyai dhaniṣṭhikā; nibhṛtaṁ
preṣayāmāsa sva sakhyā guṇamālayā (17)

sālivṛndā tadāsvādya sārūḍha candraśālikām; kṛṣṇaṁ
godohana krīḍaṁ paśyantī mumude bhṛśam (18)

Dhaniṣṭhikā collected the remnants of Kṛṣṇa's meal and secretly gave it to her friend Guṇamālā to bring it to Śrī Rādhā. After Rādhikā relished Kṛṣṇa's remnants She went up on the moontower again with Her friends to blissfully watch Kṛṣṇa's cow-milking pastime. (17-18)

kvacid grīṣme kṛṣṇaḥ pathi sakhikulaiḥ prārthya jananīṁ
samaṁ taiḥ saṁsnātuṁ sarati yamunā kvāpi ca saraḥ
tadā dāsā mātrārpita vividha bhakṣyāṇi muditā gṛhītvā
snānīyābharaṇa vasanādīnyapi yayuḥ (19)
tatra snātāḥ suveśās te bhuktvā pītvā gataśramāḥ; godohāya
pathā tena punar yānti gavālayam (20)

Sometimes, in the summer, Kṛṣṇa doesn't go to the barn, but asks His mother: "Mā, can I go and swim in the Yamunā or Pāvana Sarovara with My friends?" Then mother Yaśodā joyfully sends some servants along with Kṛṣṇa to carry His supper and His clothes and ornaments for bathing. After bathing and dressing there, Kṛṣṇa eats, drinks and takes some rest. Then He returns to the barn with His friends to milk the cows. (19-20)

tadā rādhāpi sā sāyaṁ snāna vyājāṁ sakhīcayaiḥ; gatvānusro-
tasi snātvā kṛṣṇāṅga saṅga vāriṇi (21)

At that time Rādhā also goes to the Yamunā on the pretext of taking Her evening bath, to touch the water that had touched Kṛṣṇa's body. (21)

raho bhakṣyāṇi kṛṣṇāya kundavalyā'rpayatyasau; bhuktvā
tayāpta tat śeṣāṁ paśyantī yāti taṁ gṛham (22)

Through Kundalatā Rādhikā sent Kṛṣṇa eatables, enjoyed His remnants and returned home after seeing Him. (22)

dāsā bhṛṅgāra tāmbūla pātra vyajana pāṇayaḥ;
niryoga pāśa vetrādi dhāriṇas te tam anvayuḥ (23)
tātaṁ sa khaṭvopari sanniviṣṭaṁ puro dhṛtāneka payoghaṭālim
gopāṁś ca dāsāṁś ca samādiśantaṁ tat tat
kṛtau svādhvani datta dṛṣṭim (24)
hamvāravais tṛṣita ruvato vatsakanāhvayantīr utkarṇāsyāḥ sva
pathi nihita svāvalokotka netrāḥ
ūdhobhāraiḥ sthagita calanā dugdhapūrān sravantīr
dugdhā dohyāḥ katicid aparā duhyamānāśca dhenūḥ 25
tat tad dhenor muhur abhidhayā tā hihī pūrvayotkās
tat tan mātuḥ punar abhidhayā vatsakāṁś cāhvayantaṁ
dohaṁ dohaṁ paya iha gavāṁ pūrayantaṁ ghaṭāliṁ
vinyastākṣaṁ svaka pathiganaṁ goduhāṁ cāpi paśyan (26)
sva darśanotkaṁ paricārakāṇāṁ gaṇaṁ
payo bhāravahaṁ ca kumbhān
pūrṇānnayantaṁ gṛham ānayantaṁ
śūnyān gṛhād gopapateḥ purastāt (27)

As He walked home, Kṛṣṇa was surrounded by servants who carried His water-pot, betel leaves-pot, fan, stick and cow-ropes. On the way He blissfully saw that Nanda Mahārāja was sitting on his throne with many pots of milk before him, ordering his servants and cowherds to do their duties, looking down the road for Kṛṣṇa to come. Kṛṣṇa also [happily] saw how the cows called their thirsty and noisy calves with their mooing, looking down the road for Him to come. They were hardly able to move because of their heavy udders from which the milk dripped by itself. Some cows were already milked, others had yet to be milked and others were being milked. Kṛṣṇa saw [with smile] how the cowherds called the calves like they called the cows, saying: "*hee hee*!" They milked the cows and filled their jugs with milk, placing them in orderly rows while looking down the road for Him to come. Kṛṣṇa saw how the servants carried the milk to the nearby storehouse and placed the empty jugs in front of Nanda Mahārāja, eager to see Him Kṛṣṇa.

śṛṅgaiḥ khurair darayatodharāṁ muhur
gambhīratāra svana nāditāmbarān
tān vāsitāsaṅgataye parasparaṁ prayudhyataḥ
ṣaṇḍavarāṁś ca dhāvataḥ (28)
mastakāmastaki krīḍā yuddhaṁ vidadhato mithaḥ; muhur vat-
satarāṁś cāpi dṛṣṭā saṁmumude hariḥ (29)
vijñāpya tātaṁ dohāya gato'sau gāś ca tā mudā; militāḥ
svābhitaḥ kṛṣṇaḥ sāntvayāmāsa sāntvanaiḥ (30)
śrī hasta mārjanaiḥ kaṇḍūyanair gāḥ prīṇayan hariḥ; dudoha
dohayāmāsa vatsāṁ stais taiś ca pāyayan (31)
vatsā nipīyodara pūram uccakais tṛptiṁ gatā gopagaṇā yathepsitam
dugdhā nivṛttāś ca gavāṁ tathāpyaho nodhaḥ
payaḥ pūrtir avāpa hīnatām (32)

Again and again the bulls furrowed the ground with their hooves and horns as they fought over the cows that were in season, making loud sounds. Hari was happy to see how the calves also fought, head to head, again and again. Kṛṣṇa happily went to the barn to milk the cows after asking His father. There He pacified the cows, that surrounded Him, by fondling them. Hari pleased His cows by scratching and carressing them with His beautiful hands. He made the calves drink their milk, milked some of them and made other boys milk the other cows. The calves filled their bellies with milk and became satisfied. Aho! Even after the cowherd boys had stopped milking the cows, their udders remained full, not thin!" (28-32)

kṛṣṇānanābjārpita netra cetasāṁ gavāṁ
svayaṁ saṁśravadaudhasaṁ payaḥ
gopāḥ stanādho dhṛta kumbha sañcayaiḥ
saṁbhṛtya ninyuḥ purato vrajeśituḥ (33)

The cows drank the nectar of Kṛṣṇa's lotus-face with their eyes and mind and of love milk automatically dripped from their udders. The cowherd boys placed pots under them that were

full after some time and they brought these pots before Nanda Mahārāja. (33)

praveśya gopair nija mātṛ lālitān
vatsālayaṁ vatsagaṇān balānvitaḥ
gās tā yathāsthānam asau niveśya ca
vrajādhipasyāgamad antikaṁ hariḥ (34)
prasthāpya dugdhāni gṛhaṁ sabhārikai
gavālaya dvārṣu niyujya kiṅkarān
samaṁ sutābhyāṁ suhṛdāṁ ca sañcayai rājā
vrajasyāvrajad ātma mandiram (35)

Hari and Balarāma made the calves enter the barn to be fondled by their mothers. The cowherd-boys then sent the cows to their own barns. Then they went to Nanda Mahārāja, who engaged the porters in bringing the milk home and kept servants by the gates of the barn. Then Kṛṣṇa and Balarāma went home with Their father and Their friends. (34-35)

śālagrāma śilāyāṁ te pūjākṛd baṭunā kṛtam; sāndhyam
ārātrikaṁ viṣṇor dadṛśuḥ kṣālitāṅghrayaḥ (36)
sadasyeṣūpaviṣṭeṣu prahitāni vrajeśayā; nānā vidhāni
sārpiṣkāṇyaikṣavāṇi phalāni ca (37)
srag gandha vīṭikadīni naivedyādi ramāpateḥ; yāni tāni
vrajādhīśaḥ sarvebhyo vyabhajan mudā (38)
iṣṭagoṣṭhīṁ kṣaṇaṁ kṛtvā kṛṣṇekṣāṁ tyaktumakṣamāḥ; kṛṣṇe
nyastendriya prāṇāḥ suhrllokā gṛhaṁ gatāḥ (39

(36) Nanda, Krsna, Balarama and the boys then washed their feet, and watched arati, a brahmana boy priest offered to the Salagrama-sila form of Lord Visnu.

(Coming home, father Nanda washed his feet and entered his temple to watch a *brāhmaṇa*-boy do *pūjā* of the household Śalagrāma-*śilā* and the evening *ārati* of Lord Viṣṇu.) Mother Yaśodā then brought fruits cooked in *ghī* and cane-sugar, garlands, scents, betel leaves and other dishes to Lord Viṣṇu and Nanda Mahārāja blissfully divided these items amongst all those present. They spoke for a while and then Nanda's friends went

(Kusakratha's translation)

home. They could not keep their eyes off Kṛṣṇa, having placed their lives and senses in Him. (36-39)

subhadrādīn bhrātṛ putrān rājā kṛṣṇena sagdhaye; sadā
nimantrayatyeṣa sahajāṁs tu kvacit kvacit (40)
taddine tāṁs tu sarvān sa nimantrya sva gṛheśvarīm; teṣāṁ
bhojana siddhyarthaṁ baṭu dvārā samādiśaṁ 41
tato vrajeśvarī tuṅgīṁ pībarīṁ kuvalāṁ tathā; sva yātṛr āhvaya
tat tat snuṣāḥ putrādi saṁyutāḥ (42)
āhūtā baṭunā rājñā tatra prakṣālitāṅghrayaḥ; bhojanāyopa-
viviśur madhye kṛtvā vrajeśvaram (43)
dakṣiṇe'syāgrajau vāme'nujau putrau puraḥ sthitau;
subhadrādyā harer vāme baṭavo bala dakṣiṇe (44)

Nanda always invited his nephews[1] like Subhadra to eat with Kṛṣṇa and sometimes he invited all his brothers also. On that day, though, he invited everyone and sent a *brāhmaṇa*-boy the order to his wife Yaśodā to arrange for their meals. Through a *brāhmaṇa*-boy mother Yaśodā had called all her sisters-in-law, like Tuṅgī, Pibarī and Kuvalā with their sons and daughters-in-law, inviting them to dine with Kṛṣṇa. They washed their feet before they came in and sat down with Nanda Mahārāja in their midst. Nanda's older brothers (Upananda and Abhinanda) sat on his right, his younger brothers (Sananda and Nandana) on his left and Kṛṣṇa and Balarāma faced him. Subhadra and others sat on Kṛṣṇa's left and the *brāhmaṇas* sat on Balarāma's right.

tuṅgī subhadra jananī jananīti vijñā vijñāpitā
vrajapayā pariveśanāya;
bhojyaṁ kramāt pariviveśa sarohiṇīkā viprātmaja
svadhava devara putrakebhyaḥ (45)
sat saurabhaiḥ kanaka varṇa ghṛtābhiṣiktai
stūpīkṛtair vividha temana pātra yuktaiḥ
sthālīr bhṛtāḥ sumṛdulair viśadodanaiḥ sā
sandānikopari puro nidadhe sma teṣām (46)

jematsu teṣu pariveśayati kramāt sā śeṣāṇi
bhūri vidha ṣaḍ rasa temanāni
saṁyāva pāyasa lasad baṭakāna pupān sad
bhājanāntara dhṛtā mṛdu roṭikāś ca (47)
yasya yasya priyaṁ yad yat tat taj jñātvātha rohiṇī;
iṅgitena vrajeśvaryās tasmai tat tad dadau muhuḥ (48)
dugdhaṁ ghanaṁ śikhariṇīṁ mathitaṁ rasālāṁ
sat ṣāḍavaṁ dadhi ghanaṁ bahu sandhitāni
pakkāmra sad rasam api vraja rāja rājñī
tebhyaḥ krameṇa pariveśayati sma śaśvat (49)

Subhadra's mother Tuṅgī was expert in etiquette and serving, so on mother Yaśodā's request and with Rohiṇī's help she served. First she served the *brāhmaṇas*, then her husband, then her brothers-in-law and then the boys. She filled trays with fragrant golden soft stacks of rice cooked in *ghī*, surrounded by vegetables and placed them before the guests on a wooden stand with three legs. When Nanda and his clan began to eat, Tuṅgī gradually served the vegetables of six flavours (salty, sour, sweet, bitter, pungent etc), *dāliā* (whole wheat porridge), *kṣīra* (sweet rice), pies, puddings in nice pots and soft *roṭīs* (flat bread). On Yaśodā's indication Rohiṇī again and again served everyone whatever they liked, knowing their tastes. Queen Yaśodā constantly served condensed milk, *śikhariṇī*, lemonade, thick yoghurt, savouries, different kinds of pickles and ripe mangoes. (45-49)

sarvaṁ bhojayituṁ samutsuka mano vāg dṛk prakāśīkṛtair
gūḍhair mātṛ tateḥ spuṭaiḥ pitṛ tateḥ sneha dravac cetasaḥ
vāṣpa klinna tanos tadāgraha śataiḥ kṛṣṇādayaḥ preritāḥ
saṁtṛptā api te muhur vubhujire nāntaṁ mudāṁ cāyayuḥ (50)

Although they were a little shy in front of Nanda and his clan, Yaśodā and the other ladies could not help but openly show the eagerness of their minds, words and eyes to fondle Kṛṣṇa and

the boys. The fathers' minds were melting with affection and their bodies were moistened with tears of love. Because they enthusiastically encouraged the boys a hundred times to eat more they happily ate again, although they were already satisfied. This made the mothers very happy. (50)

dvayaṁ vyastam abhūt prātar āśāt sāyantanāśane; gāmbhīryaṁ
narmaṇi baṭor gūḍhatā mātur āgrahe (51)
asvācchandyaṁ yad api lapitānyonya hāsa kriyādau
kṛṣṇādīnām abhavad aśane lālane cāpi mātuḥ
prātar bhuktes tadapi śatadhā sagdhitas tāta mukhyais teṣāṁ
saukhyaṁ tad avakalanāt koṭidhāsīcca tasyāḥ

The only difference between breakfast and supper was that Madhumangala's jokes were graver and mother Yaśodā's eagerness was more subdued in the evening (due to the presence of so many relatives). Although Kṛṣṇa and Balarāma could not joke and play freely due to the presence of Nanda and his brothers, and mother Yaśodā could also not freely fondle the boys, supper was a million times nicer for Nanda and his companions (since they could not take breakfast with Kṛṣṇa).

vaktrendoḥ smita sampada vrajavidhos tad vāk sudhā bindubhis
tat saurabhya vimiśra dhūpa visarais tat tāla vṛntānilaiḥ
tac chrī sagdhyamṛtabhiṣikta madhurair bhojyaiś ca samlebhire
te pañcendriya tṛptijam atitamaṁ sambhojaniyaṁ mudam (53)

The eyes of Nanda and the elders were sprinkled with the nectar drops from Kṛṣṇa's moon-like face, by the opulent smile of the moon of Vraja (Kṛṣṇa) and by the nectar of His words. Their noses were pleased by the fragrance of His body, mixed with incense, driven along by the breeze caused by palm-leaf-fans (which pleased their sense of touch) and their tongues were pleased by the nectar-shower of His sweet food remnants. In this way all the five senses of the cowherds were pleased during their supper and they were very happy. (53)

huktvā pītvācamya palyaṅkitālau
viśrāntās te sevitā dāsa saṅghaiḥ
sat tāmbūlair vījanādyaiḥ pitā svair
vargair vedyāṁ sūnur aṭṭālikāyām (54)

After eating and drinking everyone washed their mouths and lay down to rest on beds. Nanda and the elders lay down on a platform, attended by their servants, and Kṛṣṇa lay down on the veranda, being served by His servants with fine betel leaves and fans. (54)

aṭṭālodaya śailatah prasṛmarāṁ kṛṣṇānanendu dyuti
jyotsnaṁ sālicayeśvarī sva baḍabhī jālādhva dattānanā
pāyaṁ pāyaṁ apāya śūnyam apuṣac chrī dṛk cakoryau nije
sarvatraiva hi sarvadā phalavatī sad bhāgya bhājaṁ spṛhā

When the Kṛṣṇa-moon rose on the terrace, showing His brilliant beams, Rādhikā and Her girlfriends climbed on the moontower and beheld His beauty with their Cakorī-bird-like eyes, again and again drinking this nectar to their full satisfaction and without hindrance. Whenever and wherever a fortunate person desires something, it will be fulfilled. (55)

tasyā mukhābja suṣamā makaranda dhārām
ārād gavākṣa mukhato militāṁ piban saḥ
kṛṣṇaḥ pupoṣa tṛṣita nija netra bhṛṅgav
utkaṇṭhitaiva mahatāṁ hi phalāpti hetuḥ (56)

Kṛṣṇa also looked at Rādhikā's beautiful lotus-like face through His window, drinking its nectar with His bee-like eyes to His full satisfaction. The great souls obtain their goal only through eagerness.

atha vrajeśā tulasīṁ sahālikāṁ
kṛtāgraha bhojayituṁ dhaniṣṭhayā

abhāṇi seyaṁ prathamaṁ na rādhikām
vināṭṭi bhojyaṁ na jalaṁ pibatyapi (57)

Mother Yaśodā told Dhaniṣṭhā to make Tulasī and Kasturī eat, but Dhaniṣṭhā told her: "She will not even drink water before Rādhikā has eaten!"

sā śrutvā sneharītiṁ tāṁ prītāhāṇnaṁ satemanam;
sasakhīvṛnda rādhārtham ābhyāṁ prasthāpaya drutam
tato dhaniṣṭhā hari bhukta śeṣaṁ satemanānnaṁ nibhṛtaṁ nidhāya
dadau tulasyai tata sampuṭe'nyad balāmbayā
dattam api sphuṭaṁ sā (59)

Hearing this, mother Yaśodā was very pleased with their love for Rādhikā and lovingly said: "Then Tulasī and Kasturī should quickly go and bring this rice and vegetables to Rādhā and Her girlfriends!" So Dhaniṣṭhā happily took Hari's leftover rice and vegetables along with things cooked by Rohiṇī in a lonely place and sent them along with Tulasī in a big basket. (58-59)

vrajeśā bhojayitvādau dāsīr dāsān sagopakān; sasnuṣābhiḥ
saputrībhir yātṛbhiḥ sagdhim ācarat (60)

First Yaśodā fed the servants, maidservants and cowherd boys and then she ate herself with her sisters-in-law, their daughters-in-law and daughters, sitting with them. (60)

annam ādāya yātāyāṁ tulasyāṁ subalāya sā; dhaniṣṭhākhyat
keli kuñjaṁ dadau ca vīṭikā rahaḥ (61)

Tulasī took the dishes and left and Dhaniṣṭhā privately told Subala where Kṛṣṇa could meet Rādhikā that night, giving him a *pān* for Kṛṣṇa made by Rādhikā. (61)

athāgatāsau tulasī tad annaṁ sakhyai samastaṁ samadarśayat sā
tad gandha varṇānubhavena cāsau nāsādṛśos tṛptir abhūd amūṣām (62)

Tulasī then came to Śrī Rādhā and showed Her Kṛṣṇa's meal. When Rādhikā and Her girlfriends saw this, their noses and eyes were pleased by its fragrance and colour. (62)

tad rūpa mañjarī nitvā tulasyā bhojanālayam; sasakhīvṛnda
rādhāyai pṛthak pātreṣvakalpayat (63)

Śrī Rūpa Mañjarī took the dishes from Tulasī, took Rādhā and Her girlfriends to the dining room and made different plates there for them. (63)

athāhūyāha jaṭilā viśākhāṁ mat suto gataḥ;
gośālāṁ śayituṁ bhuktvā`bhoktum āhvaya me snuṣām (64)
sāha sāste gṛhe suptā śrāntāraṇya parikramāt;
tatraivātsyati dehyannaṁ satemanam (65)
sāpi hṛṣṭā tadānīya cādhāya bhojanālaye;
śrī rādhām etya tasyai tad vārtām āvedayan mudā (66)

Jaṭilā then called Viśākhā and said: "My son went out—tell Rādhā to come and eat. Her husband will sleep in the barn tonight after his meal." Viśākhā said: "Rādhā is tired of walking around in the forest and fell asleep. Please give me the rice and vegetables, I will give them to Her." Viśākhikā happily took the meal and kept it in a corner of the dining hall. Then she went to Rādhā and happily told Her what had happened. (64-66)

tataḥ sametyopaviveśa bhoktuṁ bhṛṅgāra pīṭhāli virāji vedyām
sahāli pāliḥ priya bhukta śeṣaṁ rādhā marālīva sudhāṁ samutkā (67)

Śrī Rādhā sat down on a dais with Her girlfriends, eager to eat the remnants of Kṛṣṇa's meal, drinking from a golden goblet, like a thirsty female swan relishing nectar. (67)

asavye lalitā savye viśākhāsyā upāviśat;
puratāḥ pārśvataś cānyā yathāsthānaṁ (68)

tābhyaḥ pariviveśānnaṁ tulasyā rūpa mañjarī;
snehena mohinī yadvad devatābhyo'mṛtaṁ kramāt (69)

Lalitā sat on Rādhikā's right side and Viśākhā on Her left with all Her other girlfriends sitting at Her side and before Her. Ṛupa Mañjarī and Tulasī lovingly served the food, just as Mohiṇī gradually served all the nectar to the demigods. (68-69)

praṇayi jana visṛṣṭaṁ śrī harer bhukta śiṣṭaṁ
tad adhara madhu miṣṭaṁ tat kareṇābhimṛṣṭam
nija nikhila gaṇeṣṭaṁ rādhayā netra dṛṣṭaṁ
mitam api ca tadāsīd akṣayaṁ baṇṭane'nnam (70)

Although there was actually only little of it, there seemed to be no end to the rice and vegetables that were served to Rādhā and Her dear girlfriends, because they were left over by Śrī Hari, sweetened by His lips, desired by the whole world, touched by Hari's hands and looked upon by Rādhā's eyes. (70)

ramaṇa kavala śiṣṭaṁ san mṛṇālaṁ marālyaḥ
kiśalaya kulam eṇyaḥ śrī marandaṁ bhramaryaḥ
amṛtam iva cakoryaś caindavaṁ rādhikādyā
mumudur adhikam annaṁ paśya kṛṣṇāvaśiṣṭam (71)

Rādhikā found even greater bliss in relishing Kṛṣṇa's remnants than a female swan tasting nice lotus stems left over by her husband, a doe tasting fresh sprouts, bees tasting honey or Cakorī-birds tasting the nectar of the moon. (71)

ācamyāsvādayantyas tāḥ kṛṣṇa tāmbūla carvitam; dāsībhiḥ
sevitās tṛptāḥ palyaṅkālau viśaśramuḥ (72)

After washing their mouths, Rādhikā and Her girlfriends relished the remnants of Kṛṣṇa's betel leaves and took rest on their beds, where they were served by their maidservants.

tulasī rūpa mañjaryau tat tac cheṣānna temanam;
vṛndāyai mālatī dvārā preṣayāmāsatur mudā (73)
tatas te bhojayitvānyā vayasyā dāsikā api;
saganaiḥ saha saṁhṛṣṭaiḥ sveśāśeṣānnam ādatuḥ (74)

Joyfully Tulasī and Rūpa Mañjarī sent Rādhikā's remnants of rice and vegetables to Vṛndā through Mālatī. Then all the other *sakhīs* and maidservants blissfully sat down to eat the remnants of Rādhikā's meal. (73-74)

tatreṣṭa vyañjanādinam anyonya pariveśane;
bhojanādau tayor āsīd vyatidāna kaliḥ kṣaṇam (75)

They joyfully served each other the nectarean remnants of Rādhikā's meal, lovingly quarreling with each other for a while, each wanting to give the other the best items. (75)

bhuktvācamya tadāyāte rādhāyāś caraṇāntikam;
tāmbūla carvitaṁ tasyā aśnantyau tām asevatām (76)

After eating and washing their mouths they came to Rādhikā's lotus feet to serve them and to accept the remnants of Her chewed betel leaves. (76)

hṛd amṛta ruci ratna drāviṇī harṣa sindhuṁ
nayana kuvalayāliṁ cālam utphullayantī
vraja vasati janānāṁ sādhu sāyantanīyā
jayati viśada līlā kaumudī gokulendoḥ (77)

The eyes of the Vrajavāsīs were like blue lotus flowers, that bloom in the moonlight, and their hearts were like moonstones, that melt when the moon rises. All glories to the moonbeams of Kṛṣṇacandra's evening-pastimes, that made the ocean of their bliss swell!" (77)

śrī caitanya padāravinda madhupa śrī rūpa sevāphale
diṣṭe śrī raghunātha dāsa kṛtinā śrī jīva saṅgodgate
kāvye śrī raghunātha bhaṭṭa viraje govinda līlāmṛte
sāyaṁ kelimayo'tra viṁśatitamaḥ sargo'gamat pūrṇatam

In the great poem Govinda Līlāmṛta, which was the result of service to Śrī Rūpa Gosvāmī, who is a bee at Śrī Caitanya's lotus feet, the encouragement of Śrī Raghunātha Dāsa Gosvāmī, the association of Śrī Jīva Gosvāmī and the blessing of Śrī Raghunātha Bhaṭṭa Gosvāmī, this was the twentieth chapter, dealing with the evening pastimes.

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[1] Kṛṣṇa's cousins are: Subhadra (son of Upānanda), Kuṇḍala (son of Abhinanda), Daṇḍī (son of Sananda) and Maṇḍala (son of Nandana).

Chapter Twenty One:

Pradoṣa-līlā

Pastimes at Nightfall (20.24-22.48)

(Summary description of the *pradoṣa līlā*)

rādhāṁ sālīgaṇāṁ tāmasita sita niśāyogya veśāṁ pradoṣe
dūtyā vṛndopadeśad abhisṛta yamunā tīra kalpāga kuñjām
kṛṣṇaṁ gopaiḥ sabhāyāṁ vihita guṇi kalālokanaṁ snigdha mātrā
yatnād ānīya saṁśāyitam atha nibhṛtaṁ prāpta kuñjaṁ smarāmi

I remember Śrī Rādhā at nightfall, being dressed by Her girlfriends in white or dark clothes according to the lunar fortnight, going out to meet Kṛṣṇa with Her messengers in the desire-tree-grove in Vṛndāvana, on Vṛndā's indication. I also remember Śrī Kṛṣṇa, who witnesses artful games in the assembly of cowherds at that time, and is then carefully taken to His bedroom by His affectionate mother, from where He goes to the solitary grove to meet Rādhikā. (1)

athāyayau hareḥ pitā bahiḥ sabhāṁ vrajeśitā
nijāgrajānujair yutaḥ sumut samudra saṁplutaḥ
sahākhila vrajaprajās tam āgaman guṇivrajā harer
vilokanāśayā samṛddhaya sitāśayaḥ (2)
śreṇi mukhya loka vipra gopavṛnda saṅginaḥ
sva sva vidyayā'ghavairi toṣaṇāti raṅginaḥ
āyayuḥ sva gīta vādya hāsya lāsya nandinaḥ sūta
vaṁśa śaṁsi nṛtya gāna kartṛ vandinaḥ (3)
te goparājñā militā yathāyathaṁ

sagauravam sapraṇayānukampitam;
sammānitās tena mudānvitāḥ sthitāḥ
kṛṣṇekṣaṇotkaṇṭhita netra cetasaḥ (4)

Hari's father entered the outer assembly with his elder and younger brothers, swimming in an ocean of bliss. All the qualified people of Vraja also came there, eagerly hoping to see beautiful Hari. Along with the leading *brāhmaṇas* and cowherds, the storytellers, clowns, dancers, singers and panegyrists, that were all expert in their arts of singing, playing, dancing and joking, blissfully came there to please Kṛṣṇa. According to their status, Nanda honoured his superior guests, affectionately treated his equal guests and was compassionate on his subjects. Their minds and eyes were eager to see Kṛṣṇa. (2-4)

śete sutaḥ śramabharād vihitāśano'sau
lokās tad īkṣaṇa tṛṣo bata kiṁ vidheyam
itthaṁ vicintayati gopa patāv akasmāt kṛṣṇaḥ
svayaṁ sakhikulaiḥ sahitaḥ samāyāt (5)

Nanda Mahārāja thought: "My son is tired and is taking rest after taking His meal, but all the people like to see Him. What shall I do?" Just then Kṛṣṇa suddenly came in their midst with His friends.

svāntāmbudhiṁ netra cakora vṛndam
romauṣadhiś ca smita kairavālīm
saṁphullayan ghoṣa kṛtālayānam
sabhodayadrāv udito harīnduḥ (6)

Suddenly the Hari-moon rose on the mountain of Nanda Mahārāja's assembly, making the ocean-like hearts of the Vrajavāsīs swell, giving joy to the Cakora-birds of their eyes, making the herbs of their hairs stand on end (as the moon nourishes the herbs) and the lilies of their smiles blossom (as the moon does every night). (6)

viprān gurūn svāñjalibandha vandanaiḥ
samān sakhīṁś ca smita miśritekṣaṇaiḥ
pālyāṁs tathānyān sadayāvalokanaiḥ
sambhāṣya tān so'pi viveśa saṅgibhiḥ (7)

Kṛṣṇa folded His hands to offer His obeisances to the *brāhmaṇas* and other superiors. Smilingly, He looked at His equals and He looked mercifully upon His subjects, speaking with them before sitting down with His friends. (7)

veda dhvānair jaya jaya ravaiḥ pūrva vaṁśyānuvādais tat tal
līlā viruda paṭhanair vāditair bhūri vādyaiḥ
harṣodghoṣaiḥ stuti kalakalaiḥ saṅgatānāṁ janānāṁ ghoṣaḥ
kṛṣṇe vyatanutatarāṁ svasya nāmno niruktim

The artists began to sing '*jaya! jaya*!', recited the Vedas, sang the glories of Kṛṣṇa's ancestors, recited poetry on their pastimes, played many musical instruments and blissfully sang praises. Thus Vraja was justly called *ghoṣa* (pasturing fields, or the place of sounds). (8)

vrajendreṇeritaḥ kṣattā lokānutkara cālanaiḥ; kolāhalān
nivāryaitān yathāsthānaṁ nyaveśayet (9)
teṣūpaviṣṭeṣu nṛpeṅgitena te vicakṣaṇāḥ
sva sva kalāḥ pṛthak pṛthak
pradarśayantaḥ kramaśaḥ kalāvidaḥ
salālasān sabhya janāna toṣayan (10)
chālikyādi nṛtyam eke'nye lāsyaṁ tāṇḍavaṁ pare; nṛsiṁha
rāma carita rūpakābhinaye pare (11)
vidyāṁ vaṁśanaṭīm anye sūtra sañcārikāṁ pare;
nānendrajālānyapare nipuṇāḥ samadarśayan (12)
śrāvayāmāsur itare puṇyāḥ paurāṇikīḥ kathāḥ; gītāni
vividhānyeke kecit vaṁśānuvarṇanam (13)
catur vidhānāṁ vidyānāṁ bhedānanye śruti priyān; kecit
kṛṣṇasya janmādi līlāḍhyāṁ virudāvalīm (14)

On Nanda Mahārāja's order some constables, that wielded rods, pacified the crowd and asked everyone to sit down on their own places. After everyone sat down, Nanda Mahārāja told all the qualified artists to show their own skills to please the assembly, that was eager to hear and see them. They expertly danced Chālikya (a dance performed while balancing on a plate and balancing plates in the hand at the same time)-, Lāsya (a female dance)-, and Tāṇḍava (a male)-dances, enacted the pastimes of Lord Rāma and Lord Nṛsiṁha, assuming Their forms, juggled and danced on chords or sticks. Some recited the holy Purāṇas, some sang and some narrated the stories of Kṛṣṇa's ancestors, someone pleased the ears of the assembly with four kinds of musical instruments (stringed-, wind-, drum- and cymbal-instruments) and someone recited poetry about Kṛṣṇa's birth and other pastimes. (9-14)

tebhyo vrajeśādi sabhāsado dadur
vāsodhanālaṅkaraṇānyanekadhā
te tāni kṛṣṇekṣaṇa pūrṇa mānasāḥ
svīcakrur ācāratayā na tṛṣṇayā (15)
kṛṣṇānanendoḥ smita kaumudīṁ bhṛśaṁ
nipīya sabhyā'kṣi cakora santatiḥ
vasantya'pi svāśru miṣād atṛptibhāk
pibatyaho premagatiḥ sudurgamā (16)

Nanda Mahārāja rewarded all the artists with garments, wealth and many kinds of ornaments, but the artists were not interested in that. They were satisfied simply by seeing Kṛṣṇa. Their Cakora-bird like eyes drank the ambrosial moonbeam-smiles of Kṛṣṇa's moon-like face, that came out of them in the form of their loving tears. Although they drank this nectar, they could not be satisfied. Aho! How inconceivable are the ways of love! (15-16)

tāvad vrajeśā prahitaḥ sa raktakaḥ sabhāṁ
sametyāha naman vrajeśvaram

vrajāvanīśotka manā vrajeśvarī
didṛkṣate śrī yuta bhartṛ dārakam (17)
tato vrajendrena kṛtāgrahotkaraḥ
sabhyān nijāloka viyoga kātarān
sincan sahārdra smita vīkṣyaṇāmṛtaiḥ
kṛṣṇaḥ prapeda nija mātṛ mandiram (18)

Mother Yaśodā sent the servant Raktaka to Nanda Mahārāja. Offering obeisances to Nanda, he said: "Queen Yaśodā is eager to see her beautiful son!" (17) Nanda Mahārāja anxiously told Kṛṣṇa to go home. With sweet words Kṛṣṇa consoled the people that were afflicted by fear of separation from Him, showering them with the nectar of His affectionate smile and glance. Then He went to His mother's quarters. (18)

tāvāgatau samadhumaṅgala mitravṛndau
mātā sutāvatha niveśya sumṛṣṭa vedyām
dugdhaṁ ghanaṁ saśaśi śarkkaram īṣad
uṣṇaṁ stanyāśru sikta sicayālam apāyayat tau (19)

Kṛṣṇa and Balarāma blissfully sat down on a nicely cleansed platform with Madhumangala and their friends, where mother Yaśodā served Them slightly warm condensed milk with camphor and sugar, moistening her garments with her loving tears and her breast milk. (19)

tato gate mitragaṇe nijālayaṁ sarohiṇīkā jananī suvatsalā
ānīya śayyānilaye nije nije baṭuṁ balaṁ kṛṣṇam aśīśayat pṛthak (20)
śāyayitvā'tha tāṁs tad tad dāsān saṁyujya sevane; teṣāṁ svac-
chanda nidrāyai calitā sā nijālayam (21)
yāntī dāsān avadad atha sā sneha viklinna cittā vatsā vatso
vana viharaṇaiḥ śrānti bhāṅ me yathāsau
atrāyātān vividiṣu janān vārayadbhir bahisthair āpratyuṣāṁ
svapiti nibhṛtaṁ tadvidheyaṁ bhavadbhiḥ (22)

The cowherd boys went home and loving Yaśodā and Rohiṇī took Kṛṣṇa to the bedroom where they put Him to rest, separate from Madhumangala and Balarāma. Yaśodā went to her own room to let Kṛṣṇa fall asleep, leaving some servants behind with Him to serve Him. With her mind melting of affection, Yaśodā told the servants: "Don't let any noisy people come here! My boys are tired of wandering in the forest! Stay outside! They should sleep peacefully and alone until morning comes." (20-22)

śrī rādhikāpyaśakalendu karojjvalāyāṁ
rātrāv ihātma ramaṇāpti samutsukāsau
saṅketa kuñja gamana tvaritā sakhībhiḥ
śuklābhisāra racanāṁ caturā cakāra (23)

Meanwhile, seeing the bright moonlit night, Śrī Rādhikā became eager to see Her lover. She was quickly helped by Her clever girlfriends to meet Kṛṣṇa in the moonlit trysting-*kuñja*.

haṁsāṁśuka saśaśi candana lipta kāyā
muktā vibhūṣaṇacitā dhṛta mallikā srak
yatnena mūkita sunūpura kiṅkinīkā rādhā
yayau sva sadṛśāli yutā nikuñjam (24)

So as not to expose Rādhikā to Her superiors when She sneaks out of the house at night, they adjusted Her ornamentation to the moonlight. They dressed Her in a swan-white *sari,* anointed Her body with white sandal paste, hung a pearl necklace and a jasmine-garland around Her neck and carefully stifled Her anklebells. In this way She went to the *nikunja* with Her similarly-dressed girlfriends. (24)

kadācit tāmasyām asita vasanā sā mṛgamadair
viliptāṅgī kālāguru tilaka citrotpala kulaiḥ
kṛtottaṁsā nānāsita maṇi kṛtālaṅkṛti yutā nirāvādhā rādhā
priyam abhisaraty āli sahitā (25)

And when the night is dark they dress Her in blue, anoint Her limbs with musk, make *aguru tilaka* on Her forehead and ornament Her with blue lotus flowers and -ornaments. In this way Rādhā and Her friends could meet their beloved unhindered. (25)

vṛkṣa cchāye pathi pathi bhiyā vañcayantī sva gamyaṁ
sthānaṁ vaṁśīvaṭa viṭapinaḥ śākhayā lakṣayantī
nyasya svīye hṛdaya kamale sohyamānā nigūḍhaṁ yantrākāre
vrajavana bhuvā prāpa kṛṣṇā samīpam (26)

Śrī Rādhikā feared the shades of the trees as She walked down the road. She was hardly aware where to go to meet Kṛṣṇa, but She recognised the branches of the tree called Vaṁśīvaṭa, so She went there. Vraja made Rādhikā swiftly cross the huge distance (of forty miles from Varsana/Yāvaṭa to Vṛndāvana), thus She reached the bank of the Yamunā, carried on the lotus of Vraja's heart, as if walking on an (electric) staircase. (26)

jānu daghna jalaṁ tīrtvā yamunā nirjharaṁ mudā;
dvīpāyamānaṁ saṅketī kṛta kṛṣṇā taṭaṁ yayau (27)
śrī govinda sthalākhyaṁ taṭam idam amalaṁ kṛṣṇa saṁyogapīṭhaṁ
vṛndāranyottamāṅgaṁ krama natam abhitaḥ kūrma pṛṣṭha sthalābham
kuñja śreṇī dalāḍhyaṁ maṇimaya gṛha sat karṇikaṁ svarṇa rambhā
śreṇī kiñjalkam eṣā daśa śata dala rājīva tulyaṁ dadarśa (28)
vahantyā kṛṣṇayodīcyāṁ pūrva paścima bhāgayoḥ; niryan nir-
jhara bāhubhyāṁ kroḍīkṛtam ivābhitaḥ (29)

She blissfully came to the trysting-place, which was like an island in the Yamunā where the water was knee-deep from the bank. This trysting-place (*yoga pīṭha*) on the spotless bank of the Yamunā is called Govinda sthalī. It is on the summit of Vṛndāvana, which ascends gradually, like the shell of a turtle, and resembles a thousand-petaled lotus-flower, each petal being a *kuñja*. The jewelled cottages are its whorl and the golden banana-trees its filaments. The Yamunā flows in its north, divid-

ed in a western and an eastern current, as if it kept the Yogapīṭha on her lap in her arms. (27-29)

śālais tālais tamālaiś cala dala bakulair nārikelai rasālaiḥ
kuddālaiḥ sapriyālair dadhiphala saralaiḥ śrīphalolūkhalaiś ca
uddālaiḥ kandarālaiḥ salakuca tilakair jambhalaiḥ pīta śālaiḥ
plakṣais tūlaiḥ palāśair abalu guḍa phalair gālavaigranthilaiś ca (30)
golīḍhaiḥ kaṇṭakiphalair madhuṣṭhīlair maḍhūlakaiḥ kṛtamālair
drukilimaiḥ phalādhyakṣair halipriyaiḥ (31)
mañjulair vañjulaiḥ kolair vañjulair vañjulair api drumotpalaiḥ
karparālaiḥ kulakair deva vallabhaiḥ (32)
kalpadrumair vāñchita dāna kalpair apārijātair api pārijātaiḥ
mandāra vṛkṣair api rāṅkyadāraiḥ
santānakaiḥ sammada tānakaiś ca (33)
śaśvad dhareś citta śarīra candanair
yac candanaiḥ śrī hari candanair api
mahā vadānyair itaraiś ca bhūruhair
vyāptaṁ latā rājivirājitāṅgakaiḥ (34)

This Yoga Pīṭha was full of greatly magnanimous trees embraced by vines. There were Śāla-, Palm-, Tamāla-, Banyan-, Bakula-, coconut-, Rasāla (mango)-, Kuddala (Kovidāra)-, Priyāla-, Dadhiphala-, Sarala-, Bael-, Ulūkha (Guggula)-, Uddāla-, Kandarala-, Lakuca-, Tilaka-, Jambhala-, Pītaśāla-, Plakṣa-, Tula-, Palasa-, Abalu-, Guḍa (Pīlu)-, Gālaba (Lodhra)-, Granthila (Karīra)-, Golīḍha-, Kaṇṭakī-, Madhuṣṭhīla-, Madhūlaka-, Kṛtamāla-, pine-, Kadamba-, Aśoka-, Vañjula (cane or Gaja-pippalī)-, Kola (berry)-, Drumotpala (land-lotus)-, Karparāla (mountain-Pīlu)-, Kulaka (Paṭola-vine)-, Devavallabha (Keśara)-, Kalpadruma[1]-, Mandāra-, Parijāta-, Rāṅgyadāra-, Santānaka-, Sammada-tānaka-, and sandal-trees of yellow sandal to give joy to Hari's body and mind. (30-34)

śrī vāsantī saptalā svarṇa yūthī jāt
yūthī mallikā mudgarādyaiḥ

viṣṇukrāntā kṛṣṇalā bhīru bimbā
kubjāsphotādyaiś ca vallī samūhaiḥ (35)
labaṅgāśoka kundāmra latābhiś cānvitaṁ ca yat;
drākṣā bhujaga vallīnāṁ valajaiś ca kvacit kvacit (36)

There were also Śrī Vāsantī-, Saptalā-, golden Yūthī-, Jātī- (Cāmelī), Yūthī-, Jasmine-, Mudgarā-, Viṣṇukrāntā-, Kṛṣṇalā (*guñjā*)-, Bhīru-, Bimbā-, Kubjā-, different kinds of *asphota* or wooded jasmine vines, clove-, Aśoka-, Kunda- and mango-vines here and there with grapevines and betel vines. (35-36)

vallyaḥ sarvā yatra tāḥ kalpavallyo vṛkṣāḥ sarve kalpavṛkṣā bakāreḥ
gopīnāṁ cābhīṣṭa pūrtau samarthā jātyā yā ye tādṛśaḥ kintu tās te (37)
puṣpavatyo'pyamālinyāḥ saṁdṛṣṭa rajaso'pyaho;
sukumāryaḥ saprasavā api mugdhā latā iha (38)

All the vines there are desire-vines and all the trees are desire-trees, fulfilling all the desires of Kṛṣṇa and the *gopīs* that other vines cannot fulfill. These beautiful vines are even purer than women, for they bloom without menstruating[2] and are tender even after bearing children. (37-38)

yatrāniśaṁ kṛṣṇa saṅgād gopyaḥ śyāmalatāṁ gatāḥ
stabdhāḥ sthāvaratāṁ prāptāḥ santi śyāmalatācchalāt (39)
sahacaryaś ca dāsyaś ca rādheśāloka modataḥ; stabdhāḥ
kaṇṭakitā mūrti bhedair gulmalatā sthitāḥ (40)

Because the *gopīs* enjoy with Kṛṣṇa day and night they look like black vines and thus they become Śyāma-latās that are immobile and stunned out of ecstasy. The *sakhīs* and maidservants become ecstatic when they see Rādhā's Lord and stand there stunned like Kaṇṭakī-vines, their hairs erect of joy. (39-40)

śrī bhū līlāḥ sevane nanda sūnor lubdhā
labdhāḥ sthāsnutāṁ bhūri puṇyaiḥ

jātī dhātrī śrī tulasyātmanāddhā
kurvantyas tad yatra nityaṁ vasanti (41)

The Lord's Śrī-, Bhū- and Līlā-potencies become very eager to serve Kṛṣṇa and through their abundant pious merit they can always live at the Yogapīṭha as Jāti-, Dhātri-, and Śrī Tulasī-vines respectively. (41)

brāhmī haimavatī cātra kṛṣṇāloka trṣṇayā; somavallī
harītakyoś chalena sthāsnutāṁ gate (42)

Sāvitrī and Pārvatī also become eager to see Kṛṣṇa and they become a Somavallī (moon-vine[3]) and Harītakī (Myrobalan)-vine in the Yogapīṭha. (42)

kṛṣṇāyānandadā bhānti padminyo'tra jale sthale;
cara sthiratayā tadvaj jale rājīva pālayaḥ (43)
yatra bhāti sthirā phullā rajanī divase'pyaho;
dine'pi kṛṣṇa pakṣe'pi jyotsnī ca sthāsnutāṁ gatā (44)

There were many lotus flowers both on the land and in the water of the Yamunā, both moving and nonmoving (A *padminī* is either a female elephant, or the best of girls). Aho! These Rājīva-lotuses bloom day and night (a moving Rājīva is a kind of fish, a non-moving Rājīva the lotus flower), in both the dark and the light fortnight! (The Jyotsnī-vine, or light quarter of the moon, also blossoms in the dark fortnight and the Rajanī, vine or night, also blooms in the day). (43-44)

śarālir bhātyapsucarā śarāliś ca sthirā sthale;
cara sthiratayā yatra jhaṣā bhānti jale sthale (45)
śālā bhānti carās toye yatra śālā sthirā sthale;
rohito'psu caras tīre rohitau ca cara sthirau (46)

The Śarāli (birds) move on the water and the Śarāli (reeds) stand on the land. The Jhaṣa (fish) move in the water and

the Jhaṣa (deer) stand on the land. The Sāla (fish) move in the water and the Sāla (trees) stand on the land. The Rohita (fish) move in the water and the Rohita (tree) stands on the land. (45-46)

kamalā bhānti kuñjeṣu yatra kṛṣṇasya tuṣṭaye;
dīvyanti kamalās tīre kamale kamalānyapi (47)

To please Kṛṣṇa, Kamalā (Lakṣmī or Rādhā) shines in the *kuñja*, the Kamalā-doe stands on the Yamunā-bank and the Kamalā-lotus in its waters. (47)

virahitamapi raktākṣaiḥ prāṇibhir abhitaḥ sadā yadidam
raktākṣai raktākṣai raktākṣaiś cānvitam satatam (48)
viyutaṁ kalikārair yat saṁyutaṁ kalikārakaiḥ;
bhīmaiḥ sattvair vihīnaṁ ca sthirair bhīmaiḥ sadānvitam (49)
vihīnam api kharjurair ariṣṭaiś ca palāśakaiḥ;
kharjurair apyariṣṭaiś ca palāśaiś cānvitaṁ sadā (50)

Although Vṛndāvana is always devoid of red-eyed cruel creatures, there are red-eyed cranes, red-eyed pigeons and red-eyed Cakora-birds there. Although there are no quarrelsome (*kalikāra*) people in Vṛndāvana, there are Kalikāra-trees there and although there are no terrible (*bhīma*) people there, there are Bhīma-trees. Although there are no cruel *kharjura* (evil), *ariṣṭa* (inauspicious)- and *palāśa* (flesh-eating)-demons there, there are Ariṣṭa-(soapnut) trees, date- (*kharjura*) trees and Palāśa (cotton) trees. (48-50)

kanakācita bhūḥ kanakaiḥ kanakaiḥ
kanakaiḥ kanakaiḥ kanakaiś ca vṛtā
vivabhāvi hasā kramukaiḥ kramukaiḥ
kramukaiḥ kramukair api ya nicitā (51)

The golden soil is adorned with golden Campaka-, golden Kiṁśuka-, golden Nāga Keśara-, golden Dhātura- and other

golden trees. There are also Kramuka- (Lodhra), Kramuka- (Bhadrayusta), Kramuka- (betel) and Kramuka (pine)-trees. (51)

priyakair jangamair yuktaṁ priyakaiḥ priyakaiḥ sthiraiḥ
mayūrair jangamais tadvan mayūraiḥ sthāvarairapi (52)
bakulaiś ca navakulais tamālair natamālakaiḥ; sadrumā
vidrumā ceti vṛtāścaryāsti yan mahī (53)

There are moving Priyakas (deer) and non-moving Priyaka (Kadamba-, or Piyāla-trees) moving Mayūras (peacocks) and non-moving Māyuras (Loca-mastaka-trees). (52)

There are new (*nabakula*) Bakula-trees and bowing down (*natamāla*) Tamāla-trees on this amazing soil, as well as coral (*vidruma*)-trees (*sadruma*). (53) Note: *nabakula* = No Bakula-tree, or *nava kula* = new berry tree; *natamāla* = no Tamāla-tree, or trees that bow down; *vidruma* = no tree. This is an ornament of contradiction, *virodhālaṅkāra.*

kṛṣṇasāraih kṛṣṇa sārai rurubhīr urubhiśca yat; śambaraiḥ
śambarair vyāptaṁ rohiṣai rohiṣa priyaiḥ (54)

There are Kṛṣṇa-sāra deer, who consider Kṛṣṇa to be everything (*sāra*), big (*uru*) Ruru-deer, Śambara-deer, that bestow happiness (*śambara*) and Rohiṣa-priya deer, that are very fond (*priya*) of grass (*rohiṣa*). (54)

yat karṇahāri hārīta bharadvāja śukoktibhiḥ;
vatsagālavaśāṇḍilyānvitaṁ munisado yathā (55)

The Hārītas, Bharadvājas (larks), and Śukas (parrots) sing nicely, just as Hārīta, Bharadvāja and Śuka Munis sing Kṛṣṇa's glories in their hermitages and the sages Vatsa, Gālava and Śāṇḍilya beautify the Yogapīṭha like the Kutaja (*vatsa*), Lodhra (*gālava*) and Bael (*śāṇḍilya*)-trees. (55)

śruti ṛtu vasukoṇair maṇḍalāṅgaiś ca kaiścid
vividha maṇi vicitrair dikṣu sopāṇa yuktaiḥ
gala hṛd udara nābhi śroṇijānūru daghnair
balita lalitamūlā kuṭṭimaiḥ sālabālaiḥ (56)
nīla rakta maṇibaddha kuṭṭimāḥ kecid indumaṇijālabālakāḥ
nīla rakta maṇijālabālakāḥ ke'pi candramaṇi baddha kuṭṭimāḥ (57)
vṛkṣā haimā harimaṇimayaiḥ kāñcanair aindranīlā
vaiduryābhāḥ sphaṭikamaṇijaiḥ sphāṭikāḥ padmarāgaiḥ
glaukāntāṅgā marakatamayais taiś ca te'nye tathānyair
dīvyantyasmin vratati balayaiḥ śliṣṭaśākhāḥ praphullāḥ (58)
harimaṇi bhuvi haimā vaidrumā vaidrumāś ca sphaṭikamaṇi
dharāyāṁ sphāṭikāḥ svarṇabhūmau
aruṇamaṇi dharāyāṁ śākranīlāś ca yasmin marakatamaṇi
dhātryāṁ padmarāgā vibhānti (59)

The basins for irrigating the trees have square, hexagonal, octagonal and round platforms surrounded by jewelled staircases that reach up to one's neck, chest, belly, navel, hips, knees or ankles. Some platforms are made of sapphire and ruby and have moonstone basins, others are made of moonstone and have sapphire and ruby basins. The whole Yogapīṭha is beautified by blooming golden trees with sapphire platforms, sapphire trees with golden platforms, lapis lazuli-trees with crystal platforms, crystal trees with ruby platforms and moonstone trees with emerald platforms. Each tree has a different platform and is entwined by blossoming vines. Golden trees grow on sapphire soil, coral trees grow on crystal soil, crystal trees grow on golden soil, sapphire trees grow on ruby soil and ruby trees grow on emerald soil.

svarṇa skandhāḥ śiti sitamaṇi sthūla śākhopaśākhāḥ kecid
vṛkṣā marakata dalāḥ padmarāga prabālāḥ vibhrājante
sphaṭikakusumāḥ sthūla muktāphalaughāścānye tattan maṇi
viracanā vaiparītyena yasmin (60)
teṣāṁ phalānyakhila vāñchitadānya gānāṁ
dīvyanti ratna pṛthu sampuṭa sannibhāni

śrī kṛṣṇa kṛṣṇa ramaṇīcaya yogya
vastrālaṅkāra gandha paṭavāsa yūtāni yatra (61)
svabhāva mālākṛti puṣpabhājāṁ
phalāni tāsāṁ rurucur latānām
kuṣmāṇḍa tumbī sadṛśāni yatra śrī kṛṣṇalīlocita vastu bhāñji (62)

The trees had white jewelled branches and golden trunks with beautiful sapphire sub-branches, some trees had emerald leaves, ruby buds, crystal flowers and thick pearl-fruits, and there were all kinds of combinations of these features. These fruits, that were shaped like big jewelled baskets, fulfil all desires. They create fitting clothes, ornaments, fragrant powder and scents for Kṛṣṇa and His girlfriends. The flowers on these vines are naturally shaped like garlands and their fruits look like pumpkins and gourds that are all suitable for Kṛṣṇa's plays. (60-62)

kusuma racita śayyolloca bhūṣopadhānaiḥ samadhu caṣaka
tāmbūlāmbu gandhādi pātraiḥ
vyajana mukura sindūrāñjanām atra kaiścānvita maṇi
nicitāntar bhūmayo bhūri citrāḥ (63)
kusumita bahu vallī maṇḍalair bhitti kalpair upari ca
paṭalābhaiḥ śliṣṭaśākhā samūhaiḥ
niviḍa dala phalānāṁ chāditāḥ pādapānāṁ
maṇimaya gṛhatūlyā yatra kuñjā (64)

There are many jewel-studded pictures that decorate the jewel-cottages in this *kuñja* that has fragrant, ornamented flowerbeds with pillows and canopies. There are wineglasses and bowls with *pān*, scents, fans, mirrors, *sindūra* and colyrium. The blossoming vines are like walls and the branches and sub-branches of the trees, with thick foliage and fruits form the roof of this *kuñja*, that looks like a jewelled house. (63-64)

yatrāti citrāmbara puṣpa citritāḥ śākhānu sak kalpa palāśināṁ sitāḥ
dīvyanti nānā maṇibhiḥ sucitritā

hindolikāḥ śrī hari rādhikāpriyāḥ (65)
kapota pārāvata kokilānāṁ hārīta kāpiñjala ṭaiṭṭibhānām
māyūra cākoraka cātakānāṁ cāṣāli lāvāvali varttakānām (66)
yacchauka śārī tati cāṭakānāṁ kāliṅga pādāyudha taitirīṇām
vyāghrāṭabhāṣāvali kaukkubhānāṁ svanair vilāsaiḥ śruti nehāri (67)

There are jewelled swings beautified by wonderful cloth and flowers tied to the branches of the desire-trees, that are very dear to Śrī Hari and Rādhikā. There are pleasant sounds and plays of the pigeons, cuckoos, Hārītaka (a kind of pigeon), Kapiñjalas, Ṭiṭṭibhas, peacocks, Cakoras, Cāṣas (blue-jays), Lāvas, Sykas, Śārīs, Cāṭakas, Kaliṅgas, Padāyūdhas, partridges, larks and Kaukubhas please everyone's ears and eyes. (65-67)

vistīrṇā ratnacitrāntā tadantaḥ kanaka sthalī; nikuñja
maṇḍalaiḥ kalpadrumānām asti veṣṭitā (68)
madhye vicitra maṇi mandiram asti tasyāḥ
kalpadrumāṅkam anukuṭṭima śobhi dikṣu
sopāna pāli lalitaṁ balitaṁ vidikṣu
santānakādyapara vṛkṣa catuṣṭayena (69)

The middle of this golden place which is beautified by jewels is surrounded by circles of *kuñjas* with desire trees. In the middle of this golden circle is a great jewelled temple at the base of a desire tree, surrounded by jewelled platforms with steps on all sides and a tree on each corner. To the north-east, south-east, south-west and north-west are Santānaka and Pārijāta-trees.

sva kānti jālāyata lolapakṣair ūrdhva kramāt kuñcita pūrvapādaiḥ
paścād adho nyasta darāyatānya
svīyāṅghri yugmārpita dehabhāraiḥ (70)
māṇikyā netrai ravikānta gātrai
utpuccha karṇaiḥ kapiśocchaṭaughaiḥ
uḍḍīyamānair iva ratna siṁhair yad uhyamānaṁ viyatīva dikṣu (71)
sucela tūlīṣuta hema karṇikaṁ khaṭṭāyamānaṁ maṇikānti keśaram

yasyāntaraṣṭa cchada padma sannibhaṁ
kṛṣṇasya siṁhāsanam asti kāñcanam (72)

In this temple is a golden lion-throne which appears to be flying like an eight-petalled lotus whose flapping wings are its luster. Its two back-feet carry its weight and the two front feet are turned upwards, not touching the ground. Its body is made of sun-stones and its eyes are jewels. Its ears and tails are raised and the whole throne is shaded by a golden umbrella. The seat resembles an eight-petaled lotus with a golden trowel and jewelled filaments, covered by a nice cotton sheet. (70-72)

laghu ratnālaya svāṅkaiḥ kuñjaiḥ kalpalatāvṛtaiḥ;
aṣṭabhiḥ kalpavṛkṣāṇāṁ bahir yad dikṣu śobhitam (73)
vallīyuk kalpavṛkṣāṇi kuñjānāṁ tad bahirbahiḥ kramād dviguṇa
saṅkhyānāṁ bahubhir maṇḍalair vṛtam (74)
bhāsvatā mṛgapakṣyādi mithunai ratna citritaiḥ;
śūnya hemasthalī prāntabhāgena tad bahir vṛtam (75)
tad bahiḥ kadalī ṣaṇḍaiḥ saphalaiḥ śītala cchadaiḥ;
vṛtaṁ nānā jāti bhedaiḥ karpūrākara valkalaiḥ (76)
tad bahir veṣṭitaṁ puṣpodyānenāti prathīyasā;
pṛthak tat tat puṣpabāṭī balitena samantataḥ (77)
tad bahir bhūribhedānāṁ namrāṇāṁ phalabhārataḥ;
ārāma maṇḍalais taistair veṣṭitam phalabhūruhām (78)
tayor madhye'raṇyadevī kuñjadāsī śatānvitaiḥ;
sevopakaraṇāgāra nikaraiḥ parito vṛtam (79)
bahirbahiḥ kramāt tasmād vṛtaṁ tattal latāyutaiḥ; sāntarālaiḥ
pṛthak taistaiḥ śreṇībhūtair drumaṇḍalaiḥ (80
kara labhya harit pītāruṇāccha phala gucchakaiḥ; tad bahir
vṛta kaṇṭhānāṁ pūgānāṁ maṇḍalair vṛtam (81)
ālabāla niṭilopari suptair veṣṭitaṁ suphala gucchaka vṛndaiḥ
bhūṣaṇālibhir ivāṅkita kaṇṭhair nārikela balayair bahir asmāt (82)
campakāśoka nīpāmrādīnāṁ kṛṣṇā taṭopari; punnāga
bakulādīnāṁ nikuñjais tad bahirvṛtam (83)

tīra nīrānamra śākhaiḥ phulla vāsantikāvṛtaiḥ; mañjulair
vāñjulaiḥ kuñjair vāñjulaiś cābhitovṛtam (84)

On eight sides of this temple are eight *kuñjas* with desire-trees and small jewelled cottages entwined by desire-vines. Outside of these desire-vines are circles of other, very beautiful *kuñjas*, constantly doubling in number (8, 16, 32, 64, 128, 256, 512, 1024 etc.). All these *kuñjas* have desire-trees, entwined by vines. Outside of that is an empty golden place. There are pictures of jewels depicting mating deer, birds and other creatures. Outside of this is a circular banana-forest with different cool leaves and fruits, whose barks produce camphor. Outside of that are flower-gardens with many separate rows of flowers. Outside of that is an orchard, full of trees, that are bowing down from their heavy load of many kinds of fruits, standing in circles. On the outskirts of these gardens are many cottages full of paraphernalia for service, kept there by Vṛndā and her maidservants. Outside of that are innumerable circles of different trees entwined by different vines. Outside of that are circles of betel-trees, bearing green (unripe), yellow (ripening) and red (ripe) fruits and clusters at hand's reach. Outside of that are irrigated coconut-trees with nice fruits and twigs, whose crests are as if adorned with neck ornaments. Outside of that is the bank of the Yamunā, where there are many flower gardens with Campaka-, Aśoka-, Nīpa-, mango-, Punnāga- and Bakula-trees. The Yamunā-bank is surrounded by gardens of Aśoka- and Vetasa-trees that are entwined by blooming Mādhavī-vines and whose branches hang low over the water of the Yamunā. There are four jewelled paths going from this jewelled temple to the Yamunā's *ghāṭas* (bathing places), one from each direction, with rows of beautiful Bakula-trees on each side, shading them. (73-85)

yasyaiśānyāṁ diśi maṇitaṭaṁ brahmakuṇḍaṁ yadāste
tasyaiśānyāṁ śiva iha sadā so'sti gopīśvarākhyaḥ

tasyodīcyāṁ taṭa bhuvi taruḥ so'sti vaṁśī vaṭākhyas tiṣṭhan
vaṁśyāhvayati ramaṇīḥ kuṭṭime yasya kṛṣṇaḥ

North east of the Yogapīṭha is the jewel-studded bank of Brahmakuṇḍa. North-east of that is the ever blissful Gopīśvara Mahadeva. North of that is the famous Vaṁśī Vaṭa-tree on the bank of the Yamunā, on whose jewelled pavilions Kṛṣṇa called the *gopīs* with His flute. (86)

jānūru daghnaiḥ kaṭi nābhi mātrair hṛt
kaṇṭham ūrdhva dvayasaiḥ kvacicca
kutrāpyagādhaiḥ salilair aghāreḥ
sampādayitrī jalakeli saukhyam (87)

Kṛṣṇa very blissfully played in the water of the Yamunā with the *gopīs*. This water sometimes reached up to one's knees, thighs, middle, navel, chest, neck or head. (87)

kahlāra kokanada kairava puṇḍarīkair
indīvarāmburuha hallaka hemapadmaiḥ
phullair lasan madhukaraiḥ sarasair
manojñā tat tat parāga makaranda sugandha toyā (88)
cakrāṅga madgu plava cakravāka sarāri koṣaṣṭika sārasānām
kādamba kāraṇḍava khañjanānāṁ svanair vilāsair yuta tīra nīrā (89)
gokarṇa rohiṣika śambara kṛṣṇasārair
nyaṅkveṇa raṅku pṛṣatair gavayaiḥ śaśaiś ca
gandharva rohita samūru camūru cīnair
anyair mṛgair balita tīra vanānta bhāgāḥ (90)

The Kahlāra (lily)-, Kokanada (red lotus)-, Kairava (white lily)-, Puṇḍarīka (white lotus)-, Indīvara (blue lotus), Hallaka (red lilies)- and golden lotuses are blooming in the water, having humming bees on them, and their pollen scents the water. The swans, Cakravākas, Madgus, Sarāris, Ṭiṭṭibhas, Plavas, cranes, Kādambas, Kāraṇḍavas and wagtail birds are singing and

playing on the bank and in the water of the Yamunā. The Gokarṇa-, Rohiṣika-, Śambara-, Kṛṣṇasāra-, Nyaṅka-, Eṇa-, Raṅku, Pṛśata-, Gavaya-, Śaśa-, Gandharva-, Rohita-, Samuru-, Camaru- and Cīna-deer are playing in the outskirts of the forest on the bank of the Yamunā. (88-90)

ekāni nirjhara vṛtānyabhito'parāṇi
prānte'timukta sunikuñja śatānvitāni
anyāni dikṣu kusumopavanāvṛtāni
pūrṇendu maṇḍala nibhāni manoharāṇi (91)
karpūra cūrṇa mada nindaka bālukāni
pūrṇāmṛta dyuti kara dviguṇojjvalāni
śrī krṣṇa ballabavadhū caya rāsa nṛtya
lakṣmānvitāni pulināni ca bhānti yasyāḥ (92)
yasyottarāyāṁ yamunā diśi svayaṁ
sāraṇya tīraiḥ pulināti rājitaiḥ
svair nirjharair bhūribhirāntarāntarā
saṁveṣṭya rāsa sthalikāṁ vibhāti sā (93)

On the sub-bank is a flower-garden where Kṛṣṇa dances the Rāsa on a beautiful Rāsa-circle, which is as round as the full moon, which is surrounded one one side by the Yamunā's current, on another side by hundreds of Atimuktā (Mādhavī)-*kuñjas* and on the other sides by flower gardens. The sand of the Yamunā-bank defeats the cool splendour of camphor and is made twice as splendid by the rays of the full moon and the footprints of Kṛṣṇa and the *gopīs* when they dance there. Within the current of this beautiful Yamunā, that flows on the north of the Yogapīṭha with its beautiful forests and banks, are many rivulets that nicely embrace the Rāsa-maṇḍala.

kalpadrumādhaḥ sthita ratnamandiraṁ
gopāla siṁhāsana yogapīṭham
yam āgamajñāḥ pravadanti yaṁ hareḥ
priyāgaṇaḥ keli nikuñjam āha ca (94)

"The jewelled temple under the desire-tree, where Śrī Gopāla's throne is called the Yogapīṭha by the knowers of the Vedas, but is also known by Śrī Kṛṣṇa's sweethearts as Hari's play-bower (*keli nikuñja*). (94)

evaṁ vidhaṁ taṁ sthala rājatallajaṁ
kandarpa līlāsukha satra mandiram
govinda saṁsmārakam ātmano guṇair
vīkṣyāparādhā sasakhītatir mudam (95)

Seeing this regal place, whose opulences remind one of Govinda and which is the blissful abode of Cupid's sacrifice, Rādhā and Her girlfriends became very happy. (95)

vṛndā savṛndātra vibhūṣayantī kuñjāni nānā racanopacāraiḥ
nijeśayor vartmani datta dṛṣṭiḥ sveśām akasmān militām dadarśa (96)
abhyudgatāsyai vinivedya hallake sa keśavottaṁsa care mudānvitā
saṁdarśayantī vana kuñja mañjutāṁ
nikuñja rājaṁ prati tāmanaiṣīṁ (97)

Vṛndā-devī and her friends decorated the *kuñjas* with different paraphernalia. When she looked down the road for Rādhā and Kṛṣṇa to come she suddenly saw her mistress Rādhā coming. She quickly got up and went up to Her, joyfully ornamenting Her with Hallaka-flowers (red lilies) that were previously worn by Keśava. After showing Her the charming forests and *kuñjas* she brought Rādhikā to Śrī Kṛṣṇa, the king of the *kuñjas*. (96-97)

śobhāṁ vanasyendu karānurañjitāṁ
soddīpanīṁ bhāvatateḥ svabhāvataḥ
nikuñjavṛndasya ca vṛndayācitāṁ
vīkṣyāsa lolā hari saṅgamāptaye (98)
tasyā uddīpta bhāvālī vātyayoccālitaṁ manaḥ;
kṛṣṇāptyāśāpagotkaṇṭhāvarte tūlam ivāpatat (99)
kuñjaṁ muhur viśati paśyati tatra

citrānyasmān nireti saraṇiṁ sarati priyasya
patre kvaciccalati taṁ manute sametaṁ vṛndāṁ ca pṛcchati
tadāgamam utsukeyam (100)
saṁkalpān hariṇā vilāsa vitateḥ prāptau vikalpān hareḥ
saṁjalpān sphuratāmunāca purataḥ santanvatī bhūriśaḥ
ākalpaṁ svatanoḥ sukalpam api sā talpaṁ ca saṁkurvatī
sukalpaṁ kālam analpa kalpadṛśaṁ mene priyāptyutsukā (101)

This beautiful forest was adorned with moonlight, that aroused natural feelings of love. When Rādhā saw these *kuñjas* decorated by Vṛndā, She became very eager to meet Hari. Her mind became agitated, swept away by incitations of lust, like a piece of cotton blown away by the wind and thrust in a whirlpool of eagerness in the river of hopes for attaining Kṛṣṇa. Again and again Rādhā entered the *kuñja*, re-emerging when She saw anything extraordinary. Sometimes She walked ahead to look out for Kṛṣṇa, thinking that He had come, sometimes when She heard the leaves falling from the trees She thought that Kṛṣṇa had come, and sometimes She eagerly asked Vṛndā whether Kṛṣṇa had come or not. Sometimes She planned different pastimes, sometimes She lost hope that Hari would come, sometimes She imagined that He stood before Her and spoke to Him in that absorption. Sometimes She ornamented Herself for Him or made the bed, thinking a moment to be like a millennium, being so anxious to meet Her beloved.

athātra ghoṣeśa sutaḥ savitryāṁ svaṁ
śāyayitvā sva gṛhaṁ gatāyām
kṣaṇaṁ sa viśramya bahiḥ svadāsān prasthāpya
gehācchayanād udasthāṁ (102)
kīlayitvā purodvāraṁ dāsān prasthāpya tadbahiḥ; gantum utkamanāḥ kuñjaṁ pakṣadvāreṇa niryayau (103)

Meanwhile mother Yaśodā put Kṛṣṇa to sleep and went to her bedroom, leaving servants there to guard Him. A short time

later Hari got up, lured His servants outside (asking them to pull at the ropes of the ceiling fan from outside of the room) and quickly went out of the side-door, eager to meet Śrī Rādhā in the *nikuñja*. (102-103)

anācchannaṁ hitvā śaśikaracitaṁ ghoṣa vasateḥ
puradvāraṁ sambhāvita vividha lokāgama gamam
sukham paścātsṛtyā viṭapi vṛtayā yāmi vipinaṁ
vicāryetthaṁ gantuṁ padayugamadhād yarhi sa puraḥ

While walking along, Kṛṣṇa thought: "The city gate is uncovered and bathing in moonlight. People are constantly going there. Let Me blissfully take the path behind the house which is shaded by trees!" (104)

tadaiva sā sve vrajabhūr atarkitaṁ nidhāya
yantrārpita yāna sannibhe
manojave hṛt kamale nināya taṁ
kuñjālayaṁ tan manasā saha drutam (105)
jyotsnā pūrṇaṁ tūrṇam ullaṅghya yatnāc
chāyācchannaṁ vartma gṛhaṁs tarūṇām
āyāto'haṁ preyasī sā gatā me kimvā
netthaṁ kṛṣṇa āsīt tadotkaḥ (106)

While Kṛṣṇa walked, the ground of Vraja kept Him on the engine of her lotus-heart, so that He swiftly moved towards the *nikunja*-cottage with (the speed of) His mind. Kṛṣṇa quickly proceeded, anxiously thinking to Himself: "I left the moonlit path, taking the road which is shaded by trees. Has Priyaji come there yet or not?" (105-106)

itas tāvaj jyotsnojjvalita pavanāndolita dalaṁ tamālaṁ
rādhārāt kanaka citam ālokya muditā
priyaṁ matvāyāntaṁ vihasitum amuṁ kautukavatī
nilīnāsīt kuñjālayam anuvayasyālyanumatā (107)

ratna dīpadika dhāri bhitti pralagna haima pratimāli madhye
sthitā priyaṁ prekṣya puraḥ sphurantaṁ
dṛṣṭāsmyaneneti muhur nililye (108)

When Śrīmatī saw a Tamāla-tree with a golden platform under it, its leaves swinging in the wind and decorated by moonlight, She happily thought that Her lover had come. Then She decided to play a trick on Kṛṣṇa and with the help of Her girlfriends She hid Herself in the grove-cottage between the golden statues attached to the wall that were carrying beautiful jewelled lamps. Sometimes She came out to see if Kṛṣṇa had come and then She hid Herself again, thinking that Kṛṣṇa had seen Her. (107-108)

tāvat kṛṣṇo'pi tatrāyād vṛkṣācchannena vartmanā;
vṛndābhyetya dadau tasmai karṇikārāvataṁsakau (109)

When Kṛṣṇa arrived there over the tree-shaded path, Vṛndā came and decorated Him with Kaṛṇikāra-flowers. (109)

pulaka mukula jālā vāṣpa dhārā marandā
vikṛti malaya vātotkampitā sālipāliḥ
smita kusuma sitāṅgī gadgadālisvanāsīd
udayati dayite'smin mādhavī mādhavīva (110)

Śrī Rādhikā and Her girlfriends were filled with ecstatic love like Mādhavī-flowers when they saw Mādhava (spring) coming. Their ecstatic goosepimples were their blossoms, their loving tears were their honey drops, their smiles were their flowers, surrounded by the bumblebees of their faltering voices, and their bodies shivered (of ecstasy) along with the Malayan breezes.

kṛṣṇo'pi tāsām avalokajātānandottha bhāvāli vibhūṣitāṅgaḥ
kāntāvolokottaralākṣi cetāḥ kāntām apaśyann avadat tadālīḥ (111)

vayasyā vaḥ sakhyaḥ kva nu nija gṛhe tad bahir ahitāḥ kathaṁ
yūyaṁ prāptāḥ kusumam avacetuṁ ravikṛte
kutastat saurabhyaṁ prasarati tad aṅgena militāccharirād
asmākaṁ vitattham idam astveva vitatham (112)
tāṁ vinā na vane yuṣmad gatiḥ sambhāvyate kvacit;
candramūrtiṁ vināśe nekṣyante tan marīcayaḥ (113)
neyaṁ candratanūḥ kintu śrīriyaṁ vṛṣabhānujā; yaikadeśe
sthitā vyāpnotyamūṁ tvāṁ ca svadīptibhiḥ (114)

Seeing them, Kṛṣṇa was also ornamented with ecstatic moods on His body. His mind and eyes became restless because He did not see Rādhā among them, and He asked Her girlfriends: "Where is Your friend?" The *sakhīs* said: "At home." Kṛṣṇa said: "When did you come then, without Her?" The *sakhīs* said: "To pick flowers for worshipping the Sungod!" Kṛṣṇa said: "Then why do I smell Her fragrance here?" The *sakhīs* said: "It stuck on our bodies when we left Her!" Kṛṣṇa: "You're lying!" *sakhīs:* "Maybe!" Kṛṣṇa said: "You would never come to the forest without Rādhikā, as the moonrays never appear in the sky without the moon!" The *sakhīs* said: "This is not the moon (or: Candrāvalī), but the beauty of Vṛṣabhānu's daughter (or: the sun in the Taurus-sign)! Her splendour illuminates You and everything else, although She stands in one (hidden) place!" (111-114)

evaṁ narmālibhis tanvan vṛndayāsau dṛśeritaḥ; kāntā
saṁdarśanotkaṇṭhaḥ prāviśat svarṇamandiraṁ (115)
rādhākāntyucchalat svarṇageha kāntyākhile kṛte;
pītādvaite'ntare'paśyat sarvaṁ hemamayaṁ hariḥ (116)
tāvat svakānti milanāt procchalantyāca tattviṣā; vyāptaṁ
sāpaśyad atratyaṁ sarvaṁ marakataprabham 117
pañcālikāntare'nviṣya paśyannapi muhuḥ priyāṁ; stabdhāṁ
svālokamudbhībhyāṁ mene pañcālikāṁ priyaḥ

When they joked in this way, Vṛndā gave a wink which was seen by Kṛṣṇa, following which He eagerly entered a golden

temple. Hari saw that this whole temple was illuminated by Rādhā's golden splendour which met the all-pervading golden lustre of the temple itself. When this golden splendour mixed with Kṛṣṇa's lustre, the whole place was pervaded by an emerald-green effulgence. He could not see anything but that. Kṛṣṇa looked for Rādhā between the statues again and again, but He could not find Her. Śrī Rādhā became almost stunned of joy and fear while Kṛṣṇa thought She was a statue. (115-118)

tāṁ lālasā dayita saṅgataye purastād drag
vāmatāpasṛtaye ca cakarṣa paścāt
tāvan mudutthа jaḍataitya nivārya tāṁ tāṁ
vāmā sakhīva nirurodha hareḥ purastāt (119)
tāṁ spraṣṭum utsukatayeritam antikāptaṁ
taṁ stabdhatādhvani rurodha balān mudutthā
tāṁ lālasetya vinivārya haṭhāt priyāṁ taṁ
prāpayya tatkaram adhārayad āśu sogrā (120)

Rādhikā was eager to be with Kṛṣṇa and this desire forced Her forwards, but Her friend unwillingness (that mood personified) pulled Her backwards. She was obstructed by Her ecstatic inertia as She saw Hari before Her. She was touched by eagerness to see Kṛṣṇa, but Kṛṣṇa was also arrested by ecstatic inertia. His desires conquered that inertia, brought Him close to Her and placed His hand in Hers. (119-120)

tat sparśataḥ pulaka kampa dṛg ambukīrṇā
vaivarṇya gharmajalabhāk taralāyatākṣī
paśyantyamuṁ kuṭila cilli latāti rodṛk
prāntena sā priyakarāt svakaraṁ cakarṣa (121)
smerāruṇānta kuṭilāśru kalāñci pakṣma
helollasaccapala locanam utsmitārdram
kaṇṭhādhva khañjita sahuṅkṛti bhartsanokti
preksyāmitāṁ mudam avāpa hariḥ priyāsyam (122)

When Rādhikā touched Govinda She shivered, horripilated, shed tears from Her wide, restless eyes, turned pale and perspired of ecstasy. Her vine-like eyebrows and Her eyes became crooked. Then She became unfavorable to Kṛṣṇa and pulled Her hand out of His. Rādhikā's eagerly smiling face had reddish, crooked eyes with tear-sprinkled eyelids. Although She ignored Kṛṣṇa, Her restless eyes expressed joy and slight laughter. Her throat made inarticulate sounds with shouts of admonishment. Seeing this, Hari was very happy.[4] (121-122)

nāsā rasajñāśruti netra varṣmabhir lubdhaiḥ
svatat tad viṣaye priyau mithaḥ
tau luṇṭhayāmāsatur aṅganīvṛtaṁ priyā
chalācchannamayaṁ balāt sphuṭam (123)

Rādhā and Kṛṣṇa's noses, tongues, ears, tear-filled eyes and skins were all greedy after their objects and They became very happy, plundering the objects of Each other's senses. Rādhā plundered Kṛṣṇa with different hidden (feminine) pretenses and Kṛṣṇa plundered Rādhikā with His masculine force. (123)

gūḍhau punaḥ svarṇaghaṭau vimoṣituṁ
sarīsṛpantaṁ nija kañcukāntare
kāmāṅkuśāstraṁ kara taskaraṁ hareḥ
kareṇa sāruddha paraṁ na vāñchitam (124)

Hari's thief-like hands were like Cupid's goads that entered Rādhā's blouse to steal Her golden jug-like breasts. Śrī Rādhā was unable to stop Him, although She tried to. (124)

iti sumadhura līlānanda sindhau nimagne
śithilita tanucitte preyasi preyasī sā
priya saha nija līlālokanāyāgatālī balita
mudita vāmyā kuṭṭimaṁ prāpa gehāt (125)

In this way Rādhā and Kṛṣṇa were immersed in an ocean of sweet pastimes, that exhausted Their minds and bodies. Just then the *sakhīs* entered the *kunja,* wanting to see the pastimes of Priyā-Priyatama, and Rādhā went out with them, sitting down on a dais, in a feigned unfavorable mood, actually feeling great joy. (125)

harir api rasabhaṅgaiḥ prāpitas tat samīpaṁ
tad avakalana bhītyā sā nililye sakhīṣu
sa punar iha vicinvan tāsu tāṁ tacchalāttāḥ
praṇaya kuṭila dṛṣṭiḥ saṁspṛśan modam āpa (126)

Hari also approached Rādhā, floating on the waves of *rasa*, seeing which Rādhā fearfully hid Herself between Her girl-friends. Kṛṣṇa searched Her out again from among the *sakhīs* that had crooked, loving eyes, and He became happy from touching them. (126)

yad api hṛdi vivṛddhāṁ kāñcidāśāntayos tāṁ nyaruṇad ati-
baliṣṭhā vāmataitya priyāyāḥ
tad api sukha samṛddhiṁ prāpatus tāv udagrāṁ prathayati hi
sukhābdhīn vāmatāpyaṅganānām (127)

Although the desires in Rādhā and Kṛṣṇa's hearts increased, Rādhā's very strong unfavorable mood stopped Her. Still Their joy increased, for the opposition of women extends the ocean of bliss.

śrī caitanya padāravinda madhupa śrī rūpa sevāphale
diṣṭe śrī raghunātha dāsa kṛtinā śrī jīva saṅgodgate
kāvye śrī raghunātha bhaṭṭa viraje govinda līlāmṛte
sargaḥ pūrva niśā vilāsa valito'gād ekaviṁśābhidhaḥ

In the great poem Govinda Līlāmṛta, which is the result of service to Śrī Rūpa Gosvāmī, who is a bee at Śrī Caitanya's

lotus feet, the encouragement of Śrī Raghunātha Dāsa Gosvāmī, the association of Śrī Jīva Gosvāmī and the blessing of Śrī Raghunātha Bhaṭṭa Gosvāmī, this was the twenty-first chapter, dealing with the pastimes at nightfall.

[1] There are four kinds of wish-yielding trees: *apārijāta* (that remove's ones enemies), *mandāra* (that destroy poverty), *sammada-tānaka* (that bestow bliss on everyone) and *hari candana* (that destroy all sins).

[2] Menstruation is called *puṣpānvita* or *rajovatī* in Sanskrit, meaning 'endowed with flowers or with dust'. But these vines flower without being contaminated. Although they also give birth - to flowers and fruits - they remain pretty afterwards. (*ṭīkā* of Śrī Vṛndāvana Cakravartī)

[3] *brāhmī* means 'Sāvitrī, the wife of Brahmā', or the plant Centella Asiatica, or 'Indian Pennywort'. *haimavatī* is Pārvatī, the spouse of Śiva.

[4] This is called *kila kiñcit bhāva* by Śrīla Rūpa Gosvāmī (Dāna Keli Kaumudī—1)

Chapter Twenty Two:

Nakta-līlā

Nocturnal Pastimes(22.48 p.m. - 3.36 a.m.)

(Summary description)

tāvutkau labdha saṅgau bahu paricaraṇair vṛndayārādhyamāṇau
preṣṭhālībhir lasantau vipina viharaṇair gāna rāsādi lāsyaiḥ
nānā līlā nitāntau praṇayi sahacarī vṛnda sɔṁsevyamānau
krīḍācāryau nikuñje vividha ratiraṇauddhatya vistāritāntau

tāmbūlair gandha mālyair vyañjana hima payaḥ pādasamvāhanādya
premnā saṁsevyamānau praṇayi sahacarī sañcaye nāptaśātau
vācākānteraṇabhi nibhṛta rati rasaiḥ kuñja suptāli saṅghau
rādhākṛṣṇau niśāyāṁ sukusuma śayane prāpta nidrau smarāmi (1)

I remember Rādhā and Kṛṣṇa at night, Both very eager to meet Each other, being attended by Vṛndā in so many ways. They play with Their dear girlfriends in the forest, singing and dancing. After many pastimes They go to sleep on a nice flower bed, attended by Their loving girlfriends.

Alternate reading-

I remember Rādhā and Kṛṣṇa at night, having obtained Each other's company and being worshipped by Vṛndā with many paraphernalia, enjoying joking riddles, nice talks, plays and Rāsa- and Lāsya-dances along with Their most beloved girlfriends. They contemplate lovemaking and drink honeywine,

being masters in different kinds of erotic joy in the *nikunja*, which increases Their joy.

vṛndā savṛndātha sahālivṛndau vṛndāvaneśāvanunāthya nāthau
tadālayālindam andinda śobhaṁ pūrṇendu kāntyujjvalitaṁ ninaya (2)
sā tatra tau puṣpacitāntarāyāṁ sucīna vastrāstaraṇānvitāyām
kalinda kanyānila śītalāyāṁ nyavīviśat kāñcana vedikāyām (3)
āveśa nādāligaṇopanītair vicitra puṣpābharaṇaiś ca mālyaiḥ
tāmbūla gandha vyajanaiḥ sutoyaiḥ sā tau nijeśau saganau siṣeve (4)

With a humble appeal Vṛndā and her group brought Rādhā and Kṛṣṇa to the veranda of the most beautiful jewelled temple, which was illuminated by the full moon light. There she seated Them on a golden flower-throne which was covered with a fine sheet in a pleasant spot cooled by a breeze from the Yamunā. Vṛndā and her maidservants served Rādhā and Kṛṣṇa with wonderful flower-ornaments, garlands, betel leaves, scents, fans and nice water taken from the storeroom. (2-4)

tat kānanaṁ tāṁ rajanīṁ priyās tāḥ kṛṣṇāṁ ca tāṁ tat pulināni tāni
samīkṣya kṛṣṇo hṛdi jātayābhavat sa prerito rāsa vilāsa vāñchayā (5)

Seeing Vṛndāvana, Śrī Rādhā, the night, the Yamunā and her banks, the desire to play Rāsa arose in Kṛṣṇa's heart. (5)

saganoʼraṇya vihṛtiś cakra bhramaṇa nartanam; hallīsakaṁ
yugma nṛtyaṁ tāṇḍavaṁ lāsyam ekakam (6)
tat tat prabandha gānaṁ ca sanṛtyaṁ rati narmaṇī; jala
kheletyamūnyeṣa rāsāṅgāni vyadhāt kramāt (7)

One by one Kṛṣṇa began all different items of His Rāsa-festival with the *gopīs*, like His forest tour (*vana vihāra*), wandering and dancing in a circle (*cakra bhramaṇa*), ladies' circular dancing (*hallīśaka*), mixed dancing of ladies and men (*yugma nṛtya*), male dancing (*tāṇḍava*), female dancing (*lāsya*), single

dance and essay-song with erotic humours, dancing and water-sports. (6-7)

jyotsnojjvalaṁ manda samīra vellitaṁ
sva saṅgamoddīpta vasanta jṛmbhitam
nṛtyan mayūraṁ pika bhṛṅga nāditaṁ
vanaṁ samīkṣyātra vihartum aicchat

The soft breeze caused the vines on the trees, that were illuminated by the full moon, to tremble. Kṛṣṇa's presence and the spring season beautified the forest more and Kṛṣṇa's desires for enjoyment were aroused by seeing the nice forest with its dancing peacocks and singing bees and Pika-birds. (8)

vaṁśīgānena tāsveṣa jñāpayāmāsa vāñchitam; tan
nāmnaivānugānena sa tābhiś cānumoditaḥ (9)

Kṛṣṇa made His desires known to the *gopīs* by playing His flute and the *gopīs* consented in their reply by singing His names. (9)

kānane sudhāṁśu kānti śubhra mañju vigrahe
puṣpite samantvayādya me priyāli varga he
rantum atra vāñchitāni citta vṛttir udvahe
devam astu kṛṣṇa kṛṣṇa kṛṣṇa kṛṣṇa kānta he (10)

Kṛṣṇa said: "The lustre of the white moon is beautifying the forest and its flowers, carrying My desires to enjoy with you!" The *gopīs* replied: "O Kṛṣṇa! Kṛṣṇa! Kṛṣṇa! Kṛṣṇa! O lover! Let it be so!"

utthitaḥ sva ramaṇīgaṇa saṅgī vṛndayāpyanugato mṛdu gāyan
pratyagaṁ pratilataṁ pratikuñjaṁ pradikṣaṇatayā bhramatisma

Kṛṣṇa got up with the *gopīs* and Vṛndā and softly sang, wandering around with them, circumambulating all the vines, trees and *kuñjas*. (11)

mṛdu malayānilaijita latā taru patracayaṁ sumadhura pañca-
ma dhvani kalācana kokilakaṁ
dhvanad ali barhiṇaṁ praṇayinīgaṇa gīta guṇo vanam
avagāhya tat sa ramate harir atra mudā (12)

Joyfully Hari rambled in the forest, where the leaves of the trees and the vines were moved by the soft Malayan breezes, where the cuckoos sweetly sang in the fifth note and where the bees hummed, peacocks meowed and the loving *gopīs* sang songs. (12)

mūrcchotthitā iva punar navatām ivāptāḥ
snātā ivāmṛta rasair madhucitritā vā
vṛndāvane taru latā mṛga pakṣi bhṛṅgā
āsan harer vana vihāra viloka harṣāt (13)

The trees, vines, bees, deer and birds of Vṛndāvana revived from their inertia, as if being showered by the nectarean vision of Hari's enjoyment in spring, which made them very happy, as if they had new life again. (13)

kṛtvāgre dvija mṛga cañcarīka vṛndaṁ
kṛṣṇekṣotsukam aṭavī praharṣiṇīyam
candrāṁśūtkara valitā maruccalārād
āyāntaṁ tvaritam ivābhyupaiti kṛṣṇam (14)

Vṛndāvana quickly came ahead to greet Kṛṣṇa, bathing in moonrays, moved by the wind and keeping her deer, birds and bees in front of her in great joy. (14)

gaurāṅgīṇāṁ vapuḥ kānti militendu rucā vanam;
viliptaṁ bhāti dhautaṁ vā jalena kala dhautayoḥ (15)

The forest was washed by the golden water of the *gopīs'* splendour and the silver water of the moonlight. The mixtures of these colours anointed Vṛndāvana's panorama. (15)

śrī rādhikāṅga dyuti vṛnda saṅgamāt
kṛṣṇāṅga cañcat dyutayo virejire
sudhāṁśu mūrter dyuti puñja rañjitāś
calat tamālāgad alālayo yathā (16)

The splendour of Śrī Rādhikā's body, mixing with Kṛṣṇa's sparkling luster, was like the many moonbeams illuminating the restless leaves of a Tamāla-tree. (16)

svāgatāḥ stha sukhinaḥ khagā mṛgā śarma vo lasati kiṁ nagā latāḥ
bhavyam avyavahitaṁ madhupā vastān apṛcchad akhilān iti kṛṣṇaḥ (17)

Kṛṣṇa asked all the forest creatures: "Welcome, O birds and deer! Are you all happy?" O vines! Is all well? O bumblebees! Is everything O.K.?"

kiśalaya kara bhāk supuṣpitāgre madhupa pikāli ninād a mañju gānā
pavana guru vicālitāṭavīyaṁ harim avalokya nanarta nartakīva (18)

The blooming branches of the trees in the forest danced with the wind as their *guru*, the budding twigs were its hands and the flowers were its fingertips. The bees and cuckoos sang charming songs when they saw Hari.

rādhā kṛṣṇav anv anucalato'sankhyān bhṛṅgān
śrāntān matvā pāyayitum iva svaṁ mādhvīkam
vātālī vellat kiśalaya hastenotphullā
śaśvat premārdrāhvayati mudā vāsantīyam (19)

The Mādhavī-vines thought that the innumerable greedy bumblebees were very tired of following Rādhā and Kṛṣṇa's fragrance, so they called them to drink their honey with their hand-like blooming buds, that blissfully swung in the wind, melting of love.

nija kula dharmam apohya gopikā sukhayati kṛṣṇam itīva śikṣayā
api surabhau sphuṭitātha tan mude tam alirutair iha nauti mālatī (20)

The blooming Mālatī-vines praised Kṛṣṇa with the humming of their bees in spring with the following teaching: "The *gopīs* delight Kṛṣṇa by discarding their household duties."

cañcan matta bhramara vilasitāpāṅgālokā kusuma vihasitā
nṛtyantīvānila cala vapuṣā mallī vallī hari mudam atanot (21)

The Mallī-vines were as if dancing in the wind with their smiling flowers and restless intoxicated bees, giving great joy to Hari with their glances and their moving bodies. (21)

sva savidham ayitaṁ vīkṣya kṛṣṇaṁ latālī
pramudita vihaga dhvāna nāndīmukhīyam
malayaja pavanollālasat pallavaijat
kara vivṛtanayair nṛtyatīva pramodāt (22)

Seeing Kṛṣṇa approaching, all the birds in the vines recited auspicious welcome to Him. These happy vines danced in the wind, that made their blossom-like hands shiver.

praṇayati kuñjāvalir api guñjātati kṛta citrā kusuma vicitrā
navadala talpā'ty ali pika jalpā sadayita kṛṣṇādika hṛdi tṛṣṇāḥ (23)

The *kuñjas* made play beds with fresh flower petals and various wonderful *guñjā*-beads where the bees and Pika-birds sweetly sang to increase Rādhā and Kṛṣṇa's eagerness for love.

rādhā śampāliṅgita dehe'mṛta varṣe mandra
dhvāne kṛṣṇa payode sphurite'gre
kekā dhvānair unnata piñchaiḥ śikhinībhir nṛtyaty ārān matta
mayūrāvalir uccaiḥ (24)

The Kṛṣṇa-cloud embraced the Rādhā-lightning, showering nectar and making deep rumbling sounds. Seeing this, the intoxicated peacocks danced with their peahens, spreading out their feathers and singing '*ke kā*' out loud. (24)

dhvanad ali vihagaṁ śīta vāteritaṁ pariṇata
phala yuk candrikā rūṣitam
vikaca kusuma sat saurabhaṁ śrī harer
vanam idam atanod indriyāṇāṁ mudam (25)

Vṛndāvana pleased all of Hari's senses—His ears with singing birds and bees, His skin with a cool breeze, His tongue with ripe fruits, His eyes with moonbeams and His nose with the fragrance of blooming flowers.

atha dara phullam aśoka latā stavaka yugaṁ vṛṣabhānu sutā
svayam avacitya hareḥ śravasoś capala kareṇa dadhau sumukhī (26)

Vṛṣabhanu's fair-faced daughter personally picked two slightly blooming Asoka-clusters and placed them behind Hari's ears with shivering hand. (26)

tad anu ca calitā svayaṁ hariṇā'py asau
praṇaya kalahe sadā'py aparājitā
tad api sa ca tat karād apahṛtya tat stavaka
yugalaṁ priyā śravasor nyadhāt

Hari went out to pick some flowers Himself, wanting to adorn Her ears with them. Although Rādhikā usually wins loving quarrels, this time She was defeated. She ran away, but Hari caught up with Her, snatched the flower clusters from Her hand and placed them behind Her ears. (27)

sukaṇṭhībhiḥ kaṇṭhī rava madhura madhyābhir
abhitaḥ kalaṁ gāyantībhiḥ sarasam anugītāmala guṇaiḥ

spṛśannaṅgānyāsāṁ stavaka kusumādyarpaṇa
miṣād akuṇṭhām utkaṇṭhāṁ nibhṛtarataye'varddhayadayam
kila kiñcita vivvoka vilāsa lalitādikaiḥ;
kṛṣṇas tā bhūṣitāś cakre svasaṅgād bhāva bhūṣaṇaiḥ (29)

The *sakhīs*, whose waists are as thin as those of lions, sang Kṛṣṇa's glories with clear sweet voices and Kṛṣṇa increased their lusty desires for Him by touching them on the pretext of adorning them with flowers in a lonely place, ornamenting them with moods like *vivvoka, kila kiñcita, vilāsa* and *lalita* (see chapter 9). (28-29)

sva varṇitābhir vallībhir ali dhvani miṣād asau;
anugīto'nandayat tāḥ puṣpādāna miṣāt spṛśan (30)

Kṛṣṇa blissfully described the vines and they reciprocated by singing His glories through their bumblebees. Kṛṣṇa then pleased them by touching them as if He wanted to pick their flowers.

yad yajjagau candralatādikaṁ haris
tenaiva paścāt priyayā yutaṁ harim
varṇārthayoḥ kvāpi viparyayeṇa tāḥ
kṛṣṇasya nāmnā'nujaguḥ kva cālayaḥ (31)

Kṛṣṇa sang very attractive songs about the moon and the vines, and the *gopīs* sang these songs again, now interpreting them to be about Rādhā and Kṛṣṇa:

jagad āhlādaka śilaḥ pramadā hṛdi varddhita manasija pīlaḥ
rādhānurādhikāntar vilasat śuśubhe kalānidhiḥ so'yam (32)

Kṛṣṇa sang: "The beautiful moon (*kalānidhi*) pleases the world with his character and increases the girls' lusty desires, taking the Rādhā and Anurādhā stars with him." (32)

jagad āhlādaka śilaḥ pramadā hṛdi varddhita manasija pīlaḥ
rādhānurādhikāntar vilasat śuśubhe kalānidhiḥ so'yam (33)

The *gopīs* sang: "Beautiful, artful Kṛṣṇa (*kalānidhi*) pleases the world with His character and increases the girls' lusty desires, taking Rādhā and Anurādhā (Lalitā) with Him."

san mālatyām asyāṁ mālatyāṁ malatībhiḥ phullābhiḥ
saṁveṣṭita iha paritaḥ punnāgo'yaṁ virājate gahane

Kṛṣṇa sang: "The Punnāga-tree is embraced by the blooming Mālatī-vines in the moonlit (*mālatī*) nights (*mālatī*)!" (34)

san mālatyām asyāṁ mālatyāṁ malatībhiḥ phullābhiḥ
saṁveṣṭita iha paritaḥ punnāgo'yaṁ virājate gahane

The *gopīs* sang: "Kṛṣṇa (who is *punnāga*, the best of men) is embraced by the blooming Rādhā (*mālatī*=best of heroines) vine in the moonlit nights!" (35)

mādhavāliṅgita mādhavī bhrājate
mādhavaś cānayā phullayā rājate
viśvam apyetayoḥ saṅgamānandataś
cakṣuṣī nandayan modate sarvataḥ (36)

Kṛṣṇa sang: "The Mādhavī-vine blooms up when she is embraced by the spring (*mādhava*) and spring is also beautified by the Mādhavī-vine. The eyes of everyone in the world are pleased by this!"

mādhavāliṅgita mādhavī bhrājate
mādhavaś cānayā phullayā rājate
viśvam apyetayoḥ saṅgamānandataś
cakṣuṣī nandayan modate sarvataḥ

The *gopīs* sang: "Mādhavī Rādhikā blooms up when She is embraced by Mādhava Kṛṣṇa and the eyes of everyone in the whole world are pleased by it!" (37)

saṁphulla saṁphullo milanān mitha iha vane sadālīnām;
kāñcanavallī cāsau sukhadā tāpiñchamauliśca (38)

Kṛṣṇa sang: "The blooming Tamāla-tree (*tāpiñcha maulī*) and the blooming golden vine (*kāñcanavallī*) always please the bumblebees (*ali*) with their meeting." (38)

saṁphulla saṁphullo milanān mitha iha vane sadālīnām;
kāñcanavallī cāsau sukhadā tāpiñchamauliśca (39)

The *gopīs* sang: "Kṛṣṇa, who wears a crown of peacock feathers (*tāpiñcha mauli*) and Rādhikā, who is like a golden vine (*kāñcanavallī*), always please their girlfriends (*ali*) with their meeting." (39)

śaṁsann iva madanājñāṁ madayan hṛdayaṁ kalaṁ gāyan
nava padminīṣu rātrau vilasati madhusūdanaś citram (40)

Kṛṣṇa sang: " How amazing! At night, the bumblebee (*madhusūdana*) sings on the fresh lotus flowers (*padminī*), pleasing the hearts of those who hear it, on Cupid's order." (40)

śaṁsann iva madanājñāṁ madayan hṛdayaṁ kalaṁ gāyan
nava padminīṣu rātrau vilasati madhusūdanaś citram (41)

The *gopīs* sang: "How amazing! At night the bumblebee (*madhusūdana*) Kṛṣṇa sings with the young lotus-like *gopīs* (*nava padminīṣu*), pleasing the hearts of those who hear it, on Cupid's order."

(Now follows a couple of verses that differ only in a few syllables:)

rajanī ramaṇas tamasāṁ śamano nalinīkulam unmahasāmapanut
śitigur gagane śitibhe vighane suvabhau kumudāvaka eṣa mudā (42)

Kṛṣṇa sang: "The moon, who is the lover of the night (*rajanī ramaṇa*), destroys the darkness and the joy of the lotus flowers (*nalinī kula*). He is good fortune for the lilies (*kumudāvaka*) in the cloudless (*vighana*) nights with its pleasing rays (*śitigur gagane*)."

ramaṇī ramaṇas tamasāṁ śamanaḥ khalinīkulam unmahasāmapanut
śitigur gahane śitibhe vighane vivabhau kumudākara eṣa mudā (43)

The *sakhīs* sang: "The lover of the *gopīs*, Kṛṣṇa (*ramaṇī ramaṇaḥ*) destroys the darkness and the joy of the wicked (*khalinī kula*). In the blue forest (*śitigur gahane*) where there are no birds (*vighana*) He gives joy to all people (*kumudākara*)." (43)

kamalinī malinīkaraṇe paṭur
vidhuritādhuritān iha cakravān
nivi dadhad vidadhad bhagaṇe dhṛtiṁ
na sa mude samudeti vidhur mama (44)

Kṛṣṇa said: "The rising of the sweet moon gives Me no joy. It gives great sorrow to the Cakravākas, shrivels the lotus flowers and grasps the stars." (44)

sa sudṛśāṁ sudṛśāṁ ruci kṛd rucir
virahitā rahitā nija tārakāḥ
suvidadhad vidadhat kumudāvanam
vara mude sa mudeti vidhur hi naḥ (45)

(Reacting to Kṛṣṇa's theme, but now using wholly different words) The *gopīs* said: "That joy-giving Kṛṣṇa, who relieves the pain of the fair-eyed *gopīs*' separation from Him, giving pleasure to their eyes with His lustre and to the world by

destroying the demons, is just like the moon who rises to destroy all sorrow and bestow bliss to the world." (45)

itthaṁ gāyan madhura vipina śrībharāloka tṛptaḥ
kāntāvallīr api viracayan svābhimardane phullāḥ
bhrāmaṁ bhrāmaṁ bhramara nikaraiḥ svānugair veṣṭito'sau
tābhir vaṁśīvaṭa viṭapinaḥ kuṭṭimaṁ prāpa kṛṣṇaḥ (46)
tatropaviṣṭaḥ sa dadarśa kṛṣṇāṁ svadarśanānanda vivṛddha tṛṣṇām
phenālihāsāṁ khaga nāda gānāṁ svasaṅgamīyotka hṛṣīka vargām (47)

While Kṛṣṇa sang He was pleased with the sweetness of the forest and made the vines and the *gopīs* bloom with the touch of His hands. Followed by the humming bees and by the *gopīs* He came to a dais under the Vaṁśīvaṭa-tree. When they sat down there they saw that the Yamunā's desires increased by having His blissful audience. She smiled at Him with the foam on her surface and sang with her birds, her senses becoming eager to unite with Kṛṣṇa. (46-47)

sparśotsavayocchalad urmi hastāṁ lolābja raktotpala phulla netrām
samucchalanna kramukoccha nāsām āvarta gartotsuka karṇapālīm (48)

She stretched out the arms of her waves out of eagerness to touch Kṛṣṇa with restless red blooming lotus-eyes, her nose being the crocodiles that stick their noses out of the water and her ears being the spinning whirlpools that yearned to hear His music and His words. (48)

pulināni samīkṣyāsau tatra ṛantu manā hariḥ; kṛṣṇā pāraṁ
gantukāmaḥ samuttasthau priyā gaṇaiḥ (49)

Seeing the bank of the Yamunā, Hari became eager to enjoy there and wanted to go there with His beloved *gopīs*. (49)

athāgatānāṁ sva jalāntikaṁ sā teṣāṁ
padābjeṣu taraṅga hastaiḥ

samarpya padmāny atha tāni kṛṣṇā
tais taiḥ spṛśantīva muhur vavande (50)

When Kṛṣṇa and the *gopīs* came to her bank, Yamunā offered lotus flowers to their lotus feet with her waves, repeatedly praising them as if touching them with these lotus flowers. (50)

gati śiñjite mura ripor vanitānāṁ drutam
abhyasann iva nijair gati nādaiḥ
tam ihābhyupaiti puratas taṭa kacchāt
kalahaṁsikāli valitaḥ kalahaṁsaḥ (51)

The swans and geese came from the shore of the Yamunā to learn how to make delectable sounds from the swift movements of Murāri's and the *gopīs*' jingling anklebells. (51)

skhalad gatitayācyutā gatimudā
samṛddha jalatāṁ jagāma yamunā
svapāramayituṁ samutkam atha taṁ
samīkṣya tanutāṁ jaloddhata gatiḥ (52)
jānudvaya satoyāyāṁ kṛṣṇāyāṁ kṛṣṇa tuṣṭaye;
gulpha daghna jalā āsan nirjharāḥ pulināvṛtāḥ (53)
tīrtvā tīrtvā sukhenaitān krameṇa nirjharān hariḥ;
vabhrāma pulineṣveṣu viharan sapriyāgaṇaḥ (54)
sākūta sasmita vilokana narma jalpair
āliṅgana stana nakhārpaṇa cumbanādyaiḥ
tāsāṁ sva saṅgaja manoja vilāsa tṛṣṇāṁ
kurvan muhuḥ sa vipulāṁ vilalāsa kṛṣṇaḥ (55)

Seeing Kṛṣṇa coming, Yamunā became very happy, stopped her current and increased her volume unlimitedly. But when she saw that Kṛṣṇa was eager to cross her, she made her waters very shallow again. For Kṛṣṇa's pleasure Yamunā became just knee-deep and the rivulets by her banks were just ankle-deep. (52-53) Hari crossed one rivulet after the other, enjoying on the

banks with His dear ones, increasing their lusty desires by eagerly smiling and looking at them, speaking and joking with them, embracing them, scratching their breasts with His nails and kissing them. (54-55)

tataḥ pulinam āgatya sa cakrabhramaṇābhidhaṁ;
tatra rantumanāś cakram āruroha priyāgaṇaiḥ (56)
vitasti mātrocca nikhāta śaṅku gatrinemi cakropari rādhayā saha
sthitaḥ sa madhye'nya sakhīgaṇaiḥ
kramād bahiś cakārātha sumaṇḍala trayīṁ (57)
āvṛtya pūrṇaṁ rasa dhārayā hariṁ rādhopagūḍhaṁ kila maṇḍala trayī
suvarṇa vallyañcita mālaśākhinaṁ svarṇālabālālir ivāvabhāvasau (58)

Coming on the bank, Kṛṣṇa mounted a circular dancing stage (*cakra bhramaṇa*) with the *gopīs*, eager to enjoy with them. This Rāsa-circle was just half a hand high, standing on a disc on a stake stuck in the ground. Kṛṣṇa stood in the middle with Rādhā, and three beautiful circles of *gopīs* surrounded Them. In this way He looked like a Tamāla tree entwined by a golden vine (Rādhikā's arms) and watered by three golden irrigation-canals (the concentric circles of *gopīs*).

ādiśya hallīśaka kelirańge
rādhā mukundau lalitādikālīḥ
tatrāṁsa vinyasta bhujau mithas
tāvanṛtyatāṁ lāsyavidāṁ variṣṭhau (59)

On Rādhā and Mukunda's request Lalitā and the other *sakhīs* began the Hallīśaka and Rādhā and Kṛṣṇa danced in their midst, holding Their arms on Each other's shoulders. (59)

nṛtyan nitambinīnāṁ tad vaidagdhya pada cālanaiḥ; kulāla
cakravac cakraṁ bhramad āsīt tayor api (60)
vidhāya rādhāṁ lalitā viśākhayor madhye tadaṁsārpita bāhur acyutaḥ
gāyan sa gāyadbhir alaṁ kadāpyasau

vabhrāma nṛtyan saha nartakī gaṇaiḥ (61)
laghu bhramac cakragateḥ samā tāsāṁ gatiḥ kvacit; kvacin
mandā kvacicchīghrā vividhāsīt priyā hareḥ
tāsāṁ madhye dvayor dvayor
madhye tad aṁsa nyastadoḥ sphuran
sacalat svarṇa vallīnāṁ nṛtyat tāpiñchavad vabhau (63)

This Rāsa-circle rotated like a potter's wheel turned by the clever dancing steps of the Divine Couple and the *gopīs*, that had nice buttocks. Acyuta placed Rādhā between Lalitā and Viśākhā, placing Her arms around their shoulders. The *gopīs* all sang and danced around them, with Kṛṣṇa sometimes joining them. The *gopīs* in this Rāsa-circle sometimes moved slowly and sometimes quickly with light steps in step with Hari's pace. Then Kṛṣṇa expanded Himself and came inbetween each two *gopīs*, placing His arms on their shoulders, like a Tamāla-tree dancing with golden vines. (60-63)

so'lātacakravat kvāpi laghu gatyābhramat tathā; hitvā māṁ
kvāpyasau nāgād iti tā menire yathā (64)
sa ekāṁ maṇḍalīkṛtvā prānte sarva priyāgaṇaiḥ; tāsāṁ madhye
sphurannṛtyan cakrañca bhramayanvabhau

Sometimes Kṛṣṇa swiftly circled around the *gopīs* like a firebrand, using light steps, and making each *gopī* think: "Kṛṣṇa has not left me to go anywhere!" (64) Then the *gopīs* formed one outer circle (the three circles merged into one) and Kṛṣṇa did a rotating dance in their midst. (65)

sva śaktiṁ darśayan cakrād yugapad vā kramāc calāt
avaruhya muhus tat tat sthānam āśvāruroha saḥ (66)

Kṛṣṇa then showed His own prowess — as the Rāsa-circle quickly rotated He stepped off onto the ground and then rejoined the disc again, all the time dancing in pace with the

gopīs. Sometimes He did this in one form and sometimes with many. (66)

gopyaśca yugapat sarvāḥ kadāpyekaikaśaḥ kvacit;
avaruhyāramāruhya cakrur maṇḍala bandhanam (67)

The *gopīs* also stooped on and off the disc, sometimes one alone and sometimes all together, remaining in a circle. (67)

vilasyetthaṁ haris tābhiś cakrabhramaṇa nartanaiḥ; rāsalīlā
viśeṣāya cakrād avaruroha saḥ (68)
sva lahari mṛdu hastaiḥ saṁskṛtaṁ kṛṣṇa ālyā kumuda surab-
hivātair mārjitam sphāram agryam
śaśikiraṇa sudhābhiḥ sikta liptaṁ sa tābhiḥ pulina varam
anaṅgollāsa raṅgākhyam āyāt (69)

After thus enjoying the circle-dance with the *gopīs* Hari came down from the dancing stage-disc for other, special Rāsa-dances. He took all the *gopīs* to the Yamunā-bank named Anaṅgollāsa raṅga (the arena of blissful erotic sports) which was cleansed by Yamunā's soft, wave-like hands scented with lilies and sprinkled and anointed by the nectarean moon-rays.

vidhāya kṛṣṇaḥ paritaḥ sumaṇḍalīṁ tasmin
mitho baddha karaiḥ priyāgaṇaiḥ
tad antarāyaṁ priyayā vabhau yathā
viśākhayenduḥ pariveśa madhyagaḥ (70)

The *gopīs* surrounded Rādhā and Kṛṣṇa, holding hands in a circle, like the full moon and the Viśākhā-constellation (here Śrī Rādhā) surrounded by their corona (the *sakhīs*). (70)

paribhramat tal lalanāli maṇḍalaṁ
vabhau yathā kāma kulāla bhūpateḥ
rāsādi līlākhya ghaṭādi nirmitau
suvarṇa cakraṁ hari daṇḍa cālitam (71)

The Rāsa-circle looked just like a golden disc of rotating ladies turned around by Hari's axle, directed to make pots for the potter-king Cupid on the potter's disc of the Rāsa-maṇḍala. (71)

tan maṇḍalaṁ bhāti vilāsa sāgare
roddhuṁ mano mīnam ihaiva kiṁ hareḥ
kandarpa kaivarta vara prasāritaṁ
haimaṁ mahājālam uroja tumbikam (72)

Just as a fisherman spreads out his net in an ocean of play to catch fish, attaching gourd to his net as a bait, similarly the fisherman Cupid spread a golden net of *gopīs* with their gourd-like breasts as a bait to catch the Hari-fish.

parasparābaddha kara priyātater dvayor dvayor
madhyagataḥ kacit prabhuḥ
priyā yugāṁsārpita dor yugo'sphurat tābhiḥ
sa nānā gati nartanair bhraman (73)
bhuja śirasi virājad doryugaṁ sva priyālyāḥ
pracalad ajayad etan maṇḍalaṁ kṛṣṇamūrteḥ
jalada śakala jālaṁ madhya madhyāti rājat sthira taḍid
upagūḍhaṁ saṁbhramac cakravātaiḥ (74)

The *gopīs* held each others hands and Kṛṣṇa held His arms on each of their shoulders, blissfully wandering around and performing different dances. (73) In this Rāsa-circle Kṛṣṇa's forms all placed their arms on the *gopīs*' shoulders. This vision defeated the beauty of clouds rotating in a whirlwind (Kṛṣṇa's dance) surrounded by steady streaks of lightning. (74)

kadācid eka evāyaṁ svīya bhramaṇa lāghavāt; bhramann alāta
cakrābhaḥ sarvāsāṁ pārśvago'sphurat (75)

Sometimes Kṛṣṇa danced alone, moving fast like a fire-brand, showing Himself at each *gopīs*' side.

hari haridayitānāṁ vaṁśikā kaṇṭhagānair
milita valaya kāñcī nūpurāli svanaughaḥ
naṭana gati virājad pādatālānugāmī
nija vara madhurimnā vyānaśe'sau jaganti (76)

The sweetness of Hari's flutesong and the voices of the *gopīs,* mixing with the jingling of their anklebells, bangles and waist bells, that followed the rhythms of their dancing feet, pervaded the world.

anibaddhaṁ nibaddhaṁ ca dvidhā gītaṁ ca te jaguḥ;
sārigamapadhanyākhya svarānālalapuḥ pṛthak (77)
śuddhāṁca vikṛtāṁ jātiṁ dvividhaṁca mudā jaguḥ;
tatra saptavidhāṁ śuddhām ekādaśavidhāṁ parāṁ (78)

They sang *baddha* (regulated) tunes and *anibaddha* (improvised) tunes, separately with the *sā-ri-ga-ma-pa-dha-ni* notes. They blisfully sang both pure and changed tunes. The pure tunes had seven divisions and the changed had eleven. (77-78)

ṣaḍja madhyama gāndhāra bhedād grāmāṁstribhedakān;
tatra martyāgocaraṁ te gāndhāragrāmam ujjaguḥ
śrutīḥ sapta svaragatā dvāviṁśatibhidā jaguḥ;
samīra saṅkhyāṁs tānāṁś ca mūrcchanās tvekaviṁśatiḥ (80)
pañcadaśa prakārāṁś ca gamakāṁs tiripādikān;
ālādi bahubhedaṁ ca sthāyaṁ ramyam ime jaguḥ (81)
śuddha sālaga bhedena nibaddhaṁ dvividhaṁ jaguḥ
śuddhaṁ saṁjñātrayaṁ tatra prabaddhaṁ vastu rūpakam (82)
prabandhe svara pāṭhādi bhedān nānāvidhān jaguḥ;
rāgān nānā prakārāṁś ca grahāṁś ca nyāsa saṁyutān
sapta svarāṁs tu saṁpūrṇān ṣaṭsvarān ṣāḍavābhidhān;
pañcasvarānauḍavāṁś ca jagus te tāṁs tribhedakān

There are three kinds of scales that are not perceived by mortals - *ṣaḍja, madhyama* and *gāndhāra.* They loudly sang the

Gāndhāra-scale. Casually they sang the twenty-two *śrutis* (marginal notes), the seven main notes, the fourty-nine *tānas* (key notes) and the twenty-one kinds of *mūrcchanā sañcāra* (fading notes). They sweetly sang the fifteen kinds of *gamakas* (thrills) like the Tiripa, with many kinds of steady and captivating beats. They sang the two kinds of affixed tunes: *śuddha* and *ālaga*. The *śuddha* are again three-fold: *rūpaka, vastu* and *prabandha*. There are many kinds of sequential recitation (*prabandha*) with many kinds of *rāga, svara* (melodies), *pāṭha* (recitation, variegated sounds), *nyāsa* (concluding melodies), *aṁśa* and *graha*. They sang with seven kinds of full (*sampūrṇa*) voices, six kinds of *ṣāḍava*-voices and five kinds of *auḍava* voices. (79-84)

mallāra karṇāṭaka naṭṭa sāma kedāra kāmodaka bhairavādīn
gāndhāra deśāga vasantakāṁś ca rāgānagāyan saha mālavāṁs te (85)
śrī gujjarīṁ rāmakāriṁ ca gaurī māsāvarīṁ goṇḍakirīṁ ca toḍīm
belāvalīṁ maṅgala gujjarīṁ ca varāṭikāṁ deśa varāṭikāṁ ca (86)
māgadhīṁ kauśikīṁ pālīṁ lalitāṁ paṭha mañjarīm; subhagām
sindhuḍām etā rāgiṇīs tāḥ kramājjaguḥ (87)

They sang the Mallāra, Karṇāṭaka, Naṭṭa, Sāma, Kedāra, Kāmodaka, Bhairava, Gāndhāra, Deśāga, Vasantaka, Mālava, Śrī, Gujjarī, Rāmakirī, Gaurī, Āsāvarī, Goṇḍakirī, Toḍi, Belāvalī, Maṅgala, Gujjarī, Varāṭikā, Deśa-varāṭikā, Māgadhī, Kauśikī, Pālī, Lalitā, Paṭha-mañjarī, Subhagā and Sindhuḍā-tunes, one after the other. (85-87)

ghanānaddha tatānāntāḥ śuṣirānāṁ ca bhedakān;
vṛndayopahṛtāṁs tāṁś ca krameṇāvādayan muhuḥ (88)
murajaṁ ḍamaruṁ ḍamphaṁ maṇḍuṁ ca mamakādikam;
muralīṁ pāvikāṁ vāṁśīṁ mandirāṁ karatālikām
vipañcīṁ mahatīṁ vīṇāṁ kacchapīṁ karināsikām;
svaramaṇḍalikāṁ rudra vīṇāṁ ca tā avādayan (90)

The *gopīs* always played jingling instruments, percussion, stringed instruments and wind-instruments handed to them

one by one by Vṛndā. They played five kinds of drums: *mṛdaṅga, ḍamaru* (Śiva's X-shaped drum), *ḍampha, maṇḍu* (slapping the hands on the water) and *mamaka*, three kinds of flute: *muralī, pāvikā,* and *vaṁśī, karatālas* (hand cymbals) and seven kinds of stringed instruments: *vipañcī, mahatī, vīṇā, kacchapī, kari nāsikā, svara maṇḍalikā* and *rudra vīṇā.* (88-90)

patākāṁ tripatākāṁ ca haṁsāsya kartarīmukham;
śukāsyaṁ mṛgaśīrṣaṁ ca saṁdanśaṁ khaṭakāmukham (91)
sūcīmukhaṁ cārddha candraṁ padma koṣāhitatuṇḍakam;
nartane darśayāmāsus tā ityādika hastakān (92)

While dancing, the *gopīs* made different forms with the shadows of their hands, imitating a flag, a triple banner, a goose head, the head of the scissors, a parrot's head, a deer's head, tongs, a Khaṭaka's head, a needle pin, a half moon, a lotus-bud, a snake fang and other forms. (91-92)

dadhus tālān bahuvidhān kāścittu dhruva lakṣaṇān; maṇṭha
lakṣaṇakāṁścānyān kāṁścit tattad vilakṣaṇān
atītānāgata samair grahaiś ca trividhair yutān; samā gopuc-
chikā srotovahādi yatibhir yutān (94)
layaiśca trividhair yuktān druta madhya vilambitaiḥ; niḥśabda
śabdayuktena dvidhādharaṇa saṁyutān (95)
varddhamānābhidhas tveko hīyamānābhidhaḥ paraḥ; ityāvarta
dvayāḍhyena mānena ca samanvitān (96)
cañcat puṭaṁ cācapuṭaṁ rūpakaṁ siṁha nandanam; gajalīlām
eka tālaṁ niḥsārīmādi tālakam (97)
aḍḍakaṁ pratimaṇṭhaṁ ca jhampañca triputaṁ yatim;
nalakūvaranudghaṭṭaṁ kuṭṭakaṁ kokilāravam (98)
upāṭṭaṁ darpaṇaṁ rāja kolāhala śacī priyau; raṅga
vidyādharaṁ vādakānukūlaka kaṅkaṇe (99)
śrī raṅgākhyaṁ ca kandarpaṁ ṣaṭ pitāputrakaṁ tathā; pārvatī
locanaṁ rāja cūḍāmaṇi jayapriyau (100)
ratilīlaṁ tribhaṅgīṁ ca caccarat vāra vikramam;
ityādīn nartane tālān dadhuḥ kṛṣṇo'sya ca priyāḥ (101)

They clapped many kinds of rhythms, like the Dhruva and the Maṇṭha, or their opposites. In these rhythms there are three divisions: past (*atīta*), not yet come (*anāgata*) and *sama*, that have *sama* (same), *gopucchikā* (a cow's tail) and *srota*-pauses. There are three kinds of tempos - fast, medium and slow - and two kinds of *dhāraṇa* - soundless and with sound. The *gopīs* sang with two kinds of *māna* (pause-sound) - *varddhamāna* and *hīyamāna.* Kṛṣṇa and His sweethearts sang with Cañcapaṭa, Rūpaka, Siṁha-nandana, Gajalīlā, Ekatāla, Niḥsārī, Aḍḍaka, Pratimaṇṭha, Jhampa, Tripuṭa, Yati, Nalakūvara, Nudghaṭṭa, Kuṭṭaka, Kokilā-rava, Upāṭṭa, Darpaṇa, Rāja-kolāhala, Śacī priya, Raṅga-vidyādhara, Vādaka, Anukūla, Kaṅkaṇa, Śrī Raṅga, Kandarpa, Ṣaṭ pitā putraka, Pārvatī-locana, Rāja-cūḍāmaṇi, Janapriya, Ratilīla, Tribhaṅgi, Caccarat and Varavikrama-rhythms. (93-101)

śrī caitanya padāravinda madhupa śrī rūpa sevāphale
diṣṭe śrī raghunātha dāsa kṛtinā śrī jīva saṅgodgate
kāvye śrī raghunātha bhaṭṭa viraje govinda līlāmṛte
sargo rāsa vilāsa varṇanam anu dvāviṁśāko'yaṁ gataḥ

In the great poem Govinda Līlāmṛta, which is the result of service to Śrī Rūpa Gosvāmī, who is a bee at Śrī Caitanya's lotus feet, the encouragement of Śrī Raghunātha Dāsa Gosvāmī, the association of Śrī Jīva Gosvāmī and the blessing of Śrī Raghunātha Bhaṭṭa Gosvāmī, this was the twenty-second chapter, dealing with the Rāsa-pastimes.

Rāsa-līlā and the Final Rest

atha prabandhagānam sa nānātālaiḥ pṛthag vidham; kartum
ārabhataitābhir vidagdhābhiḥ sanartanam (1)
śrī rādhayā nṛtyati kṛṣṇacandre
gāyantya āsan lalitādayas tadā
citrādayo'nyāḥ kila tāladhārikā
vṛndādayaḥ sabhyatayā vyavasthitāḥ (2)

Then Śrī Kṛṣṇa began to sing different rhythmic (*tāla*) story-songs (*prabandhas*) and danced with the clever *gopīs*. When Kṛṣṇacandra danced with Śrī Rādhā, Lalitā and others sang, Citrā and others gave the rhythms and Vṛndā and her group were the audience. (1-2)

kṛṣṇe nṛtyatyekale rādhikādyā gāyanti
smāścaryatālair durūhaiḥ
tasmin sabhye rādhikādyāḥ krameṇāścaryaṁ
nṛtyaṁ sāṅgahāraṁ vyadhus tāḥ (3)

When Kṛṣṇa danced alone Rādhikā and Her girlfriends sang amazingly difficult tunes and sometimes Kṛṣṇa watched Rādhikā dance with amazing gestures. (3)

raṅge kramācchreṇi tayāsthitānām
antaḥ paṭatvaṁ naṭatāṁ gatānām
vīṇādi vādyāvali dhārikāṇāṁ nānā prabandhādika gāyikānām (4)

tata ghana śuṣirādhyānaddha kaṇṭha svaraughe
mṛdu vividha gatitve'pyaikyam āpte'ṅganānām
tad anuga padatālair bhrukarāṅgākṣicālai
nanṛtur iha sakṛṣṇās tāḥ praviśya krameṇa (5)

Gradually the *gopīs* made a circle on the dancing stage, like a curtain, playing *vīṇās* and other instruments, singing different story songs (*prabandha*). (4) Although the stringed instruments, wind instruments, flutes, drums and voices all softly resounded in various ways, they became one with the sounds of Kṛṣṇa and the *gopīs* coming on the dancing stage and began to dance, following these sounds with their foot-taps and the movements of their eyebrows, hands, bodies and eyes. (5)

kṛṣṇaḥ śrīmān muhur iha samāgatya tāsāṁ samadhyān nānā
tāla kramavaśatayā cālayan śrī padābje
dhunvan prāṇī naṭati nigadann ittham ānandayaṁs tās tattā
tatthe dṛgiti dṛgi thai dṛk tathai dṛk tathai thā

Kṛṣṇa repeatedly came out from between the *gopīs*, moving His beautiful lotus hands- and feet according to the different rhythms they made, and began to dance: '*tā tattā tatthe dṛk iti dṛgithai dṛg tathai dṛk tathai dṛg tathai thā*' to the great joy of the *gopīs*. (6)

thodik dāṁ dāṁ kiṭa kiṭa kaṇajheṁ thokku tho dikku āre
jheṁ drāṁ jheṁ drāṁ kiṭi kiṭi kiṭidhāṁ jheṅkujheṁ jheṅkujheṁ jhem
thodik dāṁ dāṁ dṛmi dṛmi dṛmi dhāṁ kāṅkujheṁ kāṅkujheṁ drām
āgatyaivaṁ naṭati sa hariś cāru pāṭha prabandham (7)

Kṛṣṇa danced and sang charming *prabandha*-tunes like *tho dṛk dāṁ dāṁ kita kita kanakhai thokku tho dikku āre jhai drāṁ jhai drāṁ kiṭi kiṭi kiṭi dhāṁ jheṅka jheṁ jheṁ ku jhem jhem tho dik dāṁ dāṁ dṛmi dṛmi dṛmi dhāṁ kaṅku jheṁ kanku jheṁ drāṁ. (7)*

kūjat kāñcī kaṭakaviraṇan nūpura dhvāna ramyaṁ pāṇi dvand-
vaṁ muhur iha nadat kaṅkaṇaṁ cālayantī
rādhā kṛṣṇa dyuti ghanacaye cañcaleva sphurantī nṛtyantīttthaṁ
gadati tathathai thaitathai thaitathaithā (8)

Rādhikā sang *tathathai thai tathai thai tathai thā*, and danced like a lightning strike in the Kṛṣṇa-cloud, repeatedly making Her bangles resound with the movements of Her hands and making Her waistbells, armlets and anklebells jingle along nicely. (8)

dhāṁ dhāṁ dṛk dṛk caṅ caṅ nināṅ ṇaṅ nināṁ ṇaṁ niṅāṁ nāṁ
tuttuk tuṅ tuṅ guḍu guḍu guḍu dhāṁ drāṁ guḍu drāṁ guḍu drām
dhek dhek dho dho kiriṭi kiriṭi drāṁ drimi drāṁ drimi drām
āgatyaivaṁ muhur iha mudā śrī madīśā nanarta (9)

Repeatedly and joyfully Īśā (Rādhā) danced and sang: *dhāṁ dhāṁ dṛk dṛk caṅ caṅ nināṅ ṇaṅ nināṁ ṇaṁ niṅāṁ nāṁ tuttuk tuṅ tuṅ guḍu guḍu guḍu dhāṁ drāṁ guḍu drāṁ guḍu drām dhek dhek dho dho kiriṭi kiriṭi drāṁ drimi drāṁ drimi drām* (9)

jhaṁ jhaṁ kurvat kanaka balaye dhunvatī pāṇipadme tāsāṁ
madhyāt sapadi lalitā'pyāgatā kṛṣṇa kāntyā
śyāme raṅge taḍidiva ghane nṛtyatīttthaṁ vadantī thai thai
thotho tigaḍa tigathai tho tathai tho tathaitā (10)

Lalitā then leapt into their midst onto the stage that was colored *śyāma* due to Kṛṣṇa's luster, and danced just like a lightning strike. The golden bangles on her lotus hands went *jhaṁ jhaṁ*, and she loudly sang *thai thai tho tho tigaḍa tigathai tho tathai tho tathai tā*! (10)

dṛmi dṛmi dṛmi dho dho mṛdaṅgādi nādaiḥ kaṇa kaṇa kaṇa
vīṇā śabda miśrair viśākhā
naṭati jhaṇaṇa jhaṁ jhatkāryalaṅkāra jālā dṛgiti
drgiti dṛk thai tho tatho tho bruvāṇā (11)

Then Viśākhā came up, making her ornaments jingle *jhaṇana jhaṁ jhaṭ*, playing *kaṇa kaṇa kaṇa* with her Vīṇā and dancing. Her sounds mixed with the *mṛdaṅgas* pounding *dṛmi dṛmi dṛmi dho dho dho* and she sang *dṛgiti dṛgiti dṛk thai tho tatho tho*! (11)

kācit svanan nūpura kiṅkiṇīkā muhuḥ kvaṇat kaṅkaṇa pāṇi yugmam
vidhunvatīttham naṭatīr ayantī thaiyā tathaiyā tathathai tathaiyā (12)
pāda nyāsaiḥ śrī kara dvandva cālai
nṛtyatyanyā nūpura dhvāna miśraiḥ
tālotthānāyettham uccārayantī thai thai
thai thai thai tathai thai tathai thāḥ (13)
raṅgaṁ prāptā tad anutathānyā nṛtyantī sā lapati tadettham
thaiyā thaiyā tatha tatha thaiyā thaiyā thaiyā tigaḍa tathaiyā (14)

One *sakhī* danced, making her anklebells and bangles repeatedly resound: *thaiyā thathaiyā tathathai tathāiya*, another *sakhī* sweetly sang while making her anklebells and bangles resound with the movements of her hands and feet, singing *thai thai thai thai thai tathai thai tathai thāḥ*! Another *sakhī* came on the stage, began to dance and sang: *thaiyā thaiyā tatha tatha thaiyā thaiyā thaiyā tigaḍa tathaiyā.*

ā ā ī āti ā āti āi ati aā ātiā āti āā ā ā jyotsnojjvalāṅgaṁ
naṭad iva pulinaṁ rādhike paśya āre
āāā āti ā ā naṭati ca vipinaṁ manda vāteritaṁ ā ā ā ā eti
kṛṣṇaḥ punar iha nigadan sālasāṅgaṁ nanarta (15)

Then Kṛṣṇa danced and loudly sang with a loving, joyful voice *ā ā ī āti ā āti āi ati aā ātiā āti āā ā ā*! Look Rādhike! It is as if the moonlight so bright makes the Yamunā-bank dance! *āre īāā āti ā ā*, the forest dances along with the soft breeze! *ā ā ā ā*! (15)

ā i a ā i ati priya hāsaś candrati kundati haṁsati āre; kṣīrati
hīrati hārati āre ā i a ā i a nṛtyati rādhā (16)

Rādhā danced and sang: "*ā i a ā i*! Your very sweet smile, the moon, the Kunda flower, the swan, milk, diamonds and pearls all shine equally beautiful! *āre ā i a ā i a*!" (16)

tā dhik tā dhik dhig iti ninādaṁ kurvan rāse varamurajo'yam
lāsyairāsām atiśaya tuṣṭo nindatyanyāḥ suravanitāḥ kim (17)

The *mṛdaṅgas* nicely played *tā dhik tā dhik dhik* in the Rāsa-dance. It was as if they thus mocked the demigoddesses in the sky (*tā dhik* also means 'they are cursed'), being more pleased with the *gopīs*' dancing.

vaiṇikyo vaiṇivikyaś ca gāyantyas tāladhārikāḥ; maurajikyaś ca
nṛtyanti nartakībhiḥ samaṁ mudā (18)
āviṣṭānāṁ gāna nṛtye'ṅganānāṁ tat tad gatyā
'tyuccha sad gāḍha bandham
nīvī veṇī kuñcukādi svayaṁ tat kṛṣṇaḥ
kṣipraṁ nṛtyamadhye babandha (19)

The Vīṇā- and flute-playing *gopīs* sang and gave the rhythm, and the *mṛdaṅga*-playing *gopīs* joyfully began to dance with the dancing *gopīs*. While the *gopīs* were thus absorbed in dancing and singing, their tight underwear, braids and blouses loosened. Seeing this, Kṛṣṇa swiftly dances near to re-tie them.

te nānā śabda bandhena sasṛjur gāyanī janāḥ; ṣa ṛ gā mā pa
dhainyākhaiḥ svarai rāgān navān navān (20)
svarānālāpayan śuddhān saṅkīrṇāṁś ca sahasradhā; gītaṁ ca
mārga deśīya bhedāt tā bahudhā jaguḥ (21)
prāvṛṇṇabha iva saghanaṁ sūcīmūlam iva saśuṣiraṁ gānam
gaganam ivāti tataṁ tad ratnam iva vabhau sadānaddham (22)

The *gopīs* created various new *rāgas* in the *ṣa ṛ ga ma pa dha and ni*[1]-scale with their songs. They divided the pure and narrow voices in thousands of other voices and sang many heav-

enly (*mārgī*) and earthly (*deśiya*) songs. The *gopīs*' cymbals (*ghana*) sounded like monsoon clouds (*ghana*), their wind instruments (*śuṣira*) sounded like needle holes (*sūcī mūla*), the Vīṇās (*tata*) sounded as pure as the clear sky (*tata*) and the percussion (*anaddha*) instruments sounded as attractive as strung ornaments (*anaddha*). (20-22)

yo'yaṁ mahān dhvanir abhūn naṭa nartakīnāṁ
mañjīra sad balaya kaṅkaṇa kiṅkiṇījaḥ
pattāla sampad anugāmitayā caturṣu vādyeṣu
teṣu kila pañcamatāṁ sa lebhe (23)

The sounds of the bangles, anklebells, armlets and waistbells on the bodies of the dancing Kṛṣṇa and the *gopīs* sounded like a fifth kind of instruments after the four aforementioned kinds. They made a loud sound, following the four other kinds of instruments.

āsye gītis tad abhinayanaṁ śrīkare śrī padābje
tālo grīvā kaṭiṣu dhuvanaṁ netrayor dolanaṁ ca
savyāsavyāgamana gamanaṁ tārakāyāṁ kaṭākṣaḥ
kṛṣṇasyābje manasija sukhaṁ vallabīnāṁ tadāsīt (24)

As the *gopīs* danced, their mouths sang beautiful songs, their hands made beautiful gestures, their lotus feet gave beautiful rhythms, their necks and hips shook sweetly, their eyes moved around and their pupils went left and right while glancing at Kṛṣṇa's lotus-like face, feeling great erotic joy. (24)

jātayaḥ śrutayo yāś ca mūrcchanā gamakāś ca ye; noccaranti
vinā vīṇāṁ kaṇṭhe tāṁs tāṁś ca tā jaguḥ (25)
asaṁmiśrā jātīḥ śruti gamaka ramyāḥ
svaratateḥ samunnīnye yaikā mudita hariṇā sādhviti girā
pupūje teneyaṁ tad api ca tadāyāsam anayad
dhruvābhogaṁ sāsmād alabhatatarāṁ mānam adhikam (26)

The marginal notes, modulations and regulated rising and falling notes never resound without the Vīṇā, but the *gopīs* sang them. The unmixed notes of the voices again mixed with the marginal notes and the modulations. One *gopī* sang them, showing her wonderful qualities, making Hari joyfully say: "Well done!" Then she sang the Dhruva-note upto the *bhoga* and was praised even more for that by Hari. (25-26)

chālikya nṛtye rādhāyā deyam anyad apaśyatā;
tuṣṭenātmā'rpitas tasyai kṛṣṇenāliṅgana cchalāt (27)
kṛṣṇe kāntāṁ naṭayati mudā kvāpi vaṁśīpragāṇair
narmonnītaṁ skhalanam iha sā tasya dṛṣṭyā diśantī
tālaṁ tasya skhalitam api saṁbhālayantyātmano drāk taṁ
cāpyeṣā naṭayati tathā kvāpi vīṇādi gānaiḥ (28)

Rādhā began to dance the Chālikya and Kṛṣṇa was very pleased with that, so He rewarded Her with a heart's embrace, not finding any better reward. Kṛṣṇa made Rādhikā dance with His flute songs and Rādhikā jokingly indicated that He had made a mistake in His song and swiftly corrected Him with Her glances. Then She made Śyāma dance along with Her Vīṇā-playing and Her singing. (27-28)

kṛṣṇena rādhā'tha tayā samaṁ harir yathā nanartātra jagāv avādayat
sāhāyyakotkāpi tayoḥ sakhītatir nālaḥ tathāsīn nṛti gāna vādena (29)

Rādhā danced and sang with Kṛṣṇa as Hari did with Her. Although the *sakhīs* were eager to assist Them with singing and dancing, they were unable to do so.

tālāvasāne hari ātmapāṇinyāsaṁ priyā vakṣasi saṁvidhatte
priyāpi savyena kareṇa tuṣṭā nirasyatīśasya karaṁ ruṣeva (30)

After these tunes ended Hari placed His hand on Priyājī's breasts and, although She was happy with it, She obstructed Him as if She was angry with Him.

jānubhyāṁ kṣitim ālambya prasāryaikā tatau bhujau; jughūrṇe
kāñcanīvega kṣipteva smara cakrikā (31)
līlotsarpāpasarpābhyāṁ doḥprasāra nikuñcanaiḥ;
aṅgānyaṅgaiḥ spṛśantyanyā nṛtiṁ cakre'nya duṣkarām
spṛṣṭvā karaikena bhuvaṁ kvacit parā
dehaṁ parāvṛttya muhur muhur divi
patantya nṛtyad bhuvi sā kadāpyasau
vinā tad ālambanam ambare param (33)
ūrdhve sthitottānatayā vibhugnā kṣīṇodarī pārṣṇi gaveṇir ekā
nanarta pṛṣṭhātata śiñjinīkā kṛṣṭvā tanor hema dhanur lateva (34)

One *gopī* kneeled on the ground and stretched out her arms, rotating quickly, like Cupid's disc, one *gopī* stretched out her arms and then contracted them to touch her different other limbs, performing a very difficult dance. Another *gopī* sometimes touched the ground with one hand and turned the rest of her body in the sky. Then she fell on the ground again, performing a rotating dance without support. Some slender *gopī* bent her head backwards towards the ground, supine. Her bent back and belly looked like the golden bow of Cupid and her braid, that fell down to her heels, resembled the bowstring. Thus she danced very beautifully.

mañjīrāntargata vivaragān kāpi tālānurodhād eka dvi tri kra-
mavaśatayā vādayantī kalāyān
sarvān kvāpi sthagayati padau cālayantyatyapūrvaṁ nṛtyan-
tyeṣā guṇibhir akhilaiḥ sādhuvādaiḥ pupūje

One *gopī* made her ankle bells jingle to the rhythm, 'one-two-three', sometimes making the bells silent while still dancing in a wonderful way. All the qualified *gopīs* who saw this, blissfully praised her for this, saying: "Well done!" (*sādhu-vāda*). (35)

gītaṁ vāḍyaṁ ca nṛtyaṁ vidhi śiva racitaṁ yacca vaikuṇṭhaloke
yal lakṣmīkānta lakṣmīcaya nayaracitaṁ svena yad yat praṇītam

anyāgamyaṁ yadābhir vrajavara lalanā nartakībhiś ca sṛṣṭaṁ
rāse kṛṣṇas tad etan muhur iha kutukī sarvamābhir vyatānīt (36)

In this way Kṛṣṇa and the *gopīs* constantly danced and sang several of their own funny dances and songs in the Rāsa-dance, like the songs and dances performed by Brahmā and Śiva for Lord Viṣṇu of Vaikuṇṭha, His Queen Lakṣmī and all the goddesses of fortune, that were unapproachable by others.

kāścit paśyati kāśca cumbati parāḥ sākūtamālokate
kāsāñcid daśanacchadau pibati so'nyāsāṁ kucau karṣati
vakṣoje nakharān atarkitam adhāt kāsāñca nṛtye bhramann
evaṁ rāsa miṣeṇa tāḥ sa ramayan reme rasābdhau hariḥ (37)

Hari swam in an ocean of *rasa*, turning around and around in the Rāsa dance, looking at one *gopī*, kissing another one, eagerly staring in another one's eyes, drinking the nectar of some other *gopī*'s lips, holding one *gopī*'s breasts and scratching another *gopī*'s breasts with His nails.

evaṁ gāyan gāyayaṁs tān svadārāṁś
citraṁ nṛtyan nartayan nartitas taiḥ
gītaś caitān ślāghayan ślāghitas tai
reme'ty uccair bālako vā sva bimbaiḥ (38)

Kṛṣṇa danced and made the *gopīs* dance, sang and made the *gopīs* sing, was glorified by the *gopīs* and also glorified them. In this way He played with them like a boy who plays with his own reflections. (38)

kācit samāghrāya bhujaṁ nijāṁse nyastaṁ
hareḥ sādhu paṭīra liptam
ānanda magnotpulakāśru kampā saṁcumbya
śampeva vabhau sthirāvabhre (39)
sā nṛtyajā śrāntir amūr mṛgākṣīr viśrāmayāmāsa vilāsa vṛndāt
snehākulālīva vibhūṣayantī svedāṅkurair bhāla kapolayos tāḥ (40)

One *gopī* placed Kṛṣṇa's sandal-smeared arm on her shoulder and began to shiver, horripilate and cry of ecstasy when she smelled His fragrance, looking like a lightning strike within a raincloud. The doe-eyed *gopīs* began to perspire on their foreheads and cheeks from the fatigue of dancing. These sweatdrops adorned them like a friend of affectionate eagerness.

śithila vasana keśāḥ śvāsa vellat kucāgrāḥ
śramajala yuta bhālāḥ sālasāṅgyaḥ kriyāsu
klama janita rucāpi preṣṭha netrātituṣṭiṁ pupūṣur
adhikam etā rāsa nṛtyāvasāne (41)

Fatigue caused the *gopīs*' clothes, hairs and dresses to slacken and their nipples to heave with their deep breaths. Their foreheads and cheeks were anointed with drops of perspiration, but Kṛṣṇa was even more pleased by seeing that. Thus the Rāsa-dance came to an end. (41)

phulla puṇḍarīka ṣaṇḍa garva khaṇḍi cakṣuṣo
hiṇḍa daṇḍajeśa kuṇḍale'sya gaṇḍamaṇḍale
kāpi tāṇḍavāti paṇḍitā svagaṇḍamaṇḍalaṁ
nyasya tena dattamatti parṇa pūga carvitam (42)

Kṛṣṇa's eyes eclipsed the beauty of a cluster of white lotus flowers. Restless Makara-earrings swung on His cheeks, taught how to dance by an expert female teacher, who kept these earrings on her own cheek while chewing the betel-leaves that Kṛṣṇa gave Her from His own mouth.

sva sparśotpulakākīrṇe tat sparśotpulakāñcitam
kṛṣṇasyāṁse bhujaṁ nyasya viśaśrāma kṣaṇaṁ parā (43)

One *gopī,* who caused Kṛṣṇa's hair to stand erect of joy, felt the same sensation from Kṛṣṇa's touch. She placed her arm on His shoulder and blissfully rested on it for a while. (43)

kuca śirasi nidhāyānyonya saṁsparśa harṣāt pulakinī
pulakāḍhyāṁ svedi nisveda yuktam
śata śata śaśi śītaṁ nṛtyaja klānti digdhā sva ramaṇa karam
ekā śrānti śāntiṁ jagāma (44)

One *gopī,* who was tired of dancing, placed Kṛṣṇa's hands on her nipples, making both the hands and her breasts perspire and horripilate of ecstasy. The touch of Kṛṣṇa's hands, that was cooler than millions of moons, soothed that *gopīs'* fatigue of dancing. (44)

muhuḥ karābjena dāyābdhi magnas tāsāṁ mukhāt sveda jalāni kṛṣṇaḥ
saṁmārjayann apy aśakann amārṣṭuṁ tat
sparśa saukhyād dviguṇī kṛtāni (45)

Again and again Kṛṣṇa's merciful, soft lotus hands wiped the tired lotus-faces of the *gopīs*, but instead of removing the sweatdrops, He doubled them because the *gopīs* became ecstatic from His touch. (45)

ekāsu sakhyāmṛta digdha buddhiḥ kāntasya saṁvyāna paṭāñcalena
mamārja sasvedajalaṁ nijāsyaṁ svasyāpi tenāsya ca tādṛśaṁ tat (46)

One *gopī*, who was immersed in the nectar of friendship, wiped the sweat from her face with Kṛṣṇa's scarf and Kṛṣṇa wiped His face clean with her scarf. (46)

kṛṣṇāṅga saṅgādi vilāsa sindhāv
ānanda jālasya taraṅga magnāḥ
bhraśyat sva mālyāmbara kuntalānāṁ
māsann alaṁ samvaraṇe mṛgākṣyaḥ (47)

Waves of ecstasy billowed on the play-ocean of Kṛṣṇa' bodily touch, where the fallen and broken flower garlands, ornaments and clothes sank in, and the doe-eyed *gopīs* were unable to stop them from falling. (47)

itthaṁ samāpya vividhāṅgam ananya siddhaṁ
tābhiḥ samaṁ sarasa rāsa vilāsa nṛtyam
prodyat smaraṁ punar amuṁ ratikeli nṛtyaṁ
kartuṁ samutka manasaṁ hi vividya vṛndā (48)
hima bāluka bāluke'male puline saha rādhayā'cyutam;
viniveśya tayoḥ puraḥ sakhī nicayaṁ sagaṇa nyavīviśat (49)

Thus they concluded that superb, manifold, unique, tasteful enjoyment of the Rāsa- dance. Now Vṛndā understood that Kṛṣṇa became eager to enjoy more advanced erotic pastimes with His *gopīs*. (48)

The cool sand on the bank of the Yamunā was spotless like ground camphor and Vṛndā seated Rādhā and Acyuta on this sand and engaged Their girlfriends for Them. (49)

kusuma phala rasais tair bhūri bhedaiḥ kṛtāni maṇi caṣaka
bhṛtāni svādu vaiśiṣṭya bhāñji
vividha phala vidaṁśair anvitāni nyadhāt
sā hari hari dayitānām agrataḥ san madhūni (50)
pratyaṅganā yugala madhyam asau svaśaktyā kṛṣṇaḥ
sphuraṁs tad adharāmṛta vāsitāni
hāsair vidaṁśa sadṛśair api tair vidaṁśais
tāḥ pāyayann apibad eṣa madhūni tāni (51)

Vṛndā brought many kinds of fruit- and flower-wine in jewelled goblets along with various fruit salads in front of Hari and His sweethearts. Kṛṣṇa appeared between each two *gopīs* through His own Divine potency, smiling like a snack, making them drink wine and eat fruit salad and drinking the nectar of their lips (by kissing them). (50-51)

kandarpa mādhvīka madākulāṅgīṁ
kandarpa mādhvīka madānuśiṣṭe
rādhāṁ samādāya harau praviṣṭe vinyasta
talpaṁ pulināṅta kuñjam (52)

Hari became drunk of the wine and of lust and took beautiful Rādhā, who was also drunk, along to a wonderful playbed in a *kuñja* on the bank of the Yamunā. (52)

kandarpa mada vaiklavyād ghūrṇa pūrṇekṣaṇāḥ sakhīḥ;
vṛndāpyādāya kuñjeṣu pṛthak pṛthag aśāyayat (53)

Vṛndā took the *gopīs*, whose eyes were rolling of intoxication of lust, along to separate *kuñjas* and put them to rest on beds there. (53)

svādhīna bhartṛkāvasthāṁ prāpayya rādhikāṁ tayā;
sahāyayau bahiḥ kṛṣṇaḥ smayan pūrṇamanorathaḥ (54)

Then Kṛṣṇa enjoyed Rādhikā's independent mood (*svādhīna bhartṛkā*). Having His desires thus fulfilled, He smiled and went out of the *kuñja*. (54)

tayeritaḥ sa kuñjeṣu praviśya yugapat pṛthak;svādhīna
bhartṛkāvasthāṁ prāpayāmāsa tāḥ sakhī (55)

Rādhikā then urged Kṛṣṇa to enter each *gopī's kuñja* in separate forms, where He found His girlfriends in the same independent mood. (55)

nirgataḥ kuñja nikarāt kṛṣṇas tābhir alakṣitaḥ; ekaḥ san
rādhikām āgāt sva darśana mṛdu smitām (56)

Unseen by the *sakhīs*, Kṛṣṇa went out of the *kuñjas* in one form and came to Śrī Rādhikā, who mildly smiled upon seeing Him. (56)

tatrāgatā kuñjatater nivītā dṛṣṭvā nijālīṁ purato hasantīm
yatnāvṛta svāṅgacayālipālir namrānanā lola dṛg etayoce (57)
yo nāyakaḥ so'tra sa vṛndayā mayā
raṅge sthitaḥ kvāpi gato na hi kṣaṇam

nānartayad vo rati nartane'sakau
daśedṛśī vo vapuṣaḥ kuto'bhavat (58)

The *sakhīs* dressed themselves and emerged from their *kuñjas*. Seeing Rādhā, they carefully covered their limbs with shy smiles, restless eyes and lowered heads. Rādhikā told them: "That lover, who is here with Me and Vṛndā, did not leave Me for even a second! He did not make you perform Cupid's dance, then how did your bodies attain this condition?" (57-58)

harir asann āha nikuñja raṅge naṭyas tv imā mūrtimatojjvalena
ratyākhya nṛtye rasa nāyakena saṁnarttitā yat sphuṭa tat tad aṅkāḥ (59)

Hari laughed and said: "Eros personified (I) made these girls dance the famous dance of eros on this stage. That is where these dancing-signs (love signs) on their bodies come from!" (59)

kṛṣṇe svasakhyāṁ praṇayodgaterṣyās tā ucur asmin rati nṛtya eṣā
tvāṁ nartayantī satataṁ gurus te kartuṁ
tvayā vāñchati naḥ praśiṣyāḥ (60)
nijecchayā yātra gurūpasattiḥ syācchiṣyatā śāstramatā tayaiva
balāṁ kṛtā naiva tato na śiṣyāvayaṁ
gurūs tvaṁ viphalaḥ śramo vām (61)

Hearing Kṛṣṇa's words, the *sakhīs* felt loving anger and said: "Our friend Rādhikā is Your *guru* in this erotic dance and made You Her disciple, and now You want to make us Your grand disciples! Anyone who voluntarily becomes a student of a *guru* is a real disciple according to the scriptures, but You are making disciples by force, and that is not proper! So we are not Your disciples, nor are You our *guru*! Don't waste Your efforts on us!" (60-61)

jānāsi no no nakulāṅganānāṁ vṛttiṁ
viśuddhāṁ sakhi bhogini tvam

tathāpi sampādayituṁ sva sāmyaṁ kiṁ
khidyase prerṣya vṛthā bhujaṅgam (62)

Then the *sakhīs* told Rādhikā: "O Bhogini! (snake or enjoying girl) We are Nakulāṅganās (not housewives, or female mongoose), You are not aware of our pure consciousness, therefore You sent Your husband the *bhujaṅga* (snake, or lusty boy) to us. Why are You giving us needless sorrow?" (62)

itthaṁ vidhāya puru narma vihāra nṛtyaṁ
tābhiḥ samaṁ madakarīva kareṇubhiḥ saḥ
tat tacchramāpanayanāya kalinda putryāṁ
kartuṁ samārabhata vāri vihāra nṛtyam (63)

After thus dancing a lot with the *gopīs* like an elephant with his wives, Kṛṣṇa joyfully went to play with them in the water of the Yamunā to soothe the fatigue of dancing., (63)

toye tadoru dvayase kadācit sa nābhi mātre kva ca kaṇṭha daghne
ākṛṣya tās tābhir alaṁ niṣiktaḥ priyā hasaṁs tāḥ kutukī nyaṣiñcat (64)

Some *gopīs* stood in the water up to their thighs, some up to their navels and some up to their necks. Kṛṣṇa pulled them into the water and sprinkled them. The *gopīs* laughed at Kṛṣṇa and jokingly sprinkled Him in return. (64)

ekaikābhiḥ pañca ṣābhiḥ samastābhiḥ pṛthak pṛthak; nānā
līlāglahāṁ tābhir vyātyukṣīṁ vidadhe hariḥ (65)
jaye taṁ taṁ samādātuṁ glahaṁ dātuṁ parājaye; anicchubhir
dvayaṁ kartuṁ sa tābhiḥ kalahāyate (66)

At different places Hari quarreled with one, five or six *gopīs* at a time or with all of them. In great joy they played for different wagers. Kṛṣṇa lovingly quarreled with the *gopīs* over the wagers, and no one would admit defeat. (65-66)

rātrau ca cakra mithunena yutāni bhṛṅgaḥ
phullāmbujāni pibatīti harau bruvāṇe
doḥ svastikena rurudhur hṛdayaṁ priyās
tā vāso'ñcalena vadanaṁ ca viśaṅkitā drāk (67)

Kṛṣṇa said: "At night the bumblebee is eager to drink honey from the blooming lotus flowers that have Cakravāka-birds on them." Hearing these ambiguous words (the bumblebee meaning Kṛṣṇa, the lotuses the *gopīs* and the Cakravākas their breasts), the *gopīs* quickly and fearfully covered their breasts with their arms and their faces with their veils. (67)

nija dṛk vijita śapharyā ghaṭṭita prasṛtā svayaṁ hariṁ cakitā
yat parirebhe rādhā sakhyaṁ mene sa tenāsyāḥ (68)

Rādhā, whose eyes are more restless than fishes, felt fishes, that were shy over being defeated by Her eyes, swimming between Her ankles as She stood in the Yamunā, so She fearfully embraced Hari, who thus understood that She had accepted Him as Her friend. (68)

kamalākamali sakhīnāṁ kamalākamali ca visāvisi pradhanam
yad abhūt tat paśyata iha dūrāc citraṁ harer mano vijitam (69)

How amazing! By throwing lotus flowers, lotus stems and water at each other, none of the *gopīs* win or lose, but they do manage to conquer the mind of their spectator Hari from afar!

dvitrābhiḥ pañcaṣābhiśca saptāṣṭābhiḥ sahācyutaḥ; vyatanon-
maṇḍalībhūya jalamāṇḍuka vādyakam (70)
nirlepatāṁ kucayugāni nirañjanatvaṁ netrāṇi
mokṣam agaman rasanāḥ kacāś ca
nīvyaś ca nirguṇa daśāṁ sahahāramālyā
magnāsu tad ghanarase ramaṇīṣvamūṣām (71)
ālepanālaṅkaraṇair amūṣām anāvṛtā vāri vihāra dhautā

klinnāmbararodyat sahajāṅga śobhā
lobhāya kṛṣṇasya dṛśos tadāsīt (72)

Two, three, five, six, seven or eight *gopīs* played *jala maṇḍuka* (slapping the water with cupped hands to make music) with Acyuta, forming circles around Him. While the *gopīs* were absorbed in these water-plays, their hairs were loosened, the unguents were washed from their breasts, their eyes lost their collyrium and the strings of their underwear, necklaces and flower garlands all broke. Their clothes were moistened and their ornaments and unguents were washed away, revealing the natural beauty of their bodies. Thus She became the object of desire for Kṛṣṇa's eyes.

tāsāṁ vakṣaś candanaiḥ śveta toyā
kṛṣṇā sāmyaṁ gaṅgayā'sau gatāpi
śaures tat tat keli saubhāgya lābhāt
tābhiḥ śaśvat suṣṭhu sā tām ajaiṣīt (73)

The Yamunā-water became as white as the Gaṅgā after it had washed the sandal paste from the *gopīs*' breasts, but still the Yamunā defeated the Gaṅgā, because it had attained the fortune of being touched by Śauri (Kṛṣṇa) who nicely played in her waters with the *gopīs*. (73)

itthaṁ vidhāyāmbu vihāra nṛtyaṁ
kāntaḥ sakāntābhir avāpta tīraḥ
sakhīkulair mārjita keśa varṣmā dadhāra
pratyudgamanīya vastram (74)

Thus Kṛṣṇa and the *gopīs* concluded their dancing- and water-sports and returned to the shore of the Yamunā, where the maidservants served them by wiping their hair and limbs and giving them new clothes to wear. (74)

vṛndā tābhiḥ samaṁ kṛṣṇam ānīya svarṇa maṇḍapam;
tat pūrva kuṭṭime puṣpāstaraṇe taṁ nyavīviśat (75)

tataḥ savṛndopaninãya vṛndã kalpãga valli phala sampuṭãṁs tãn
pũrṇãn vicitrãmbara bhũṣaṇãnulepãñjanair nãgaja varṇakaiś ca (76)
tattan nãmãṅkitãnãlī tatir ãdãya peṭikam;
kṛṣṇaṁ rãdhãṁ sakhīścãmũḥ pṛthak pṛthag abhũṣayat (77)

Vṛndã took Kṛṣṇa and the *gopīs* to a golden pavillion and seated them on flower-seats in its eastern wing. Vṛndã and her assistants brought baskets in the form of (large) fruits of the desire-trees and desire-vines that were filled with wonderful garments, ornaments, unguents and pigments. Each basket that the maidservants brought had was inscribed with the name of those who they were for, and from those baskets they took the ornaments to adorn Rãdhã and Kṛṣṇa and Their girlfriends. (76-77)

harir ujjvala rasa mũrti rati pariṇata mũrtayo hi rãdhãdyãḥ
vidhur ayam asya kalãs tã ekãtmano'pi tat pṛthag dehãḥ (78)

Hari is erotic *rasa* (*ujjvala rasa*) personified and Rãdhã and Her girlfriends are the limit of *prema* (*rati pariṇata*) personified. Kṛṣṇa is like the moon and Rãdhã and Her girlfriends are its phases (*kalãḥ*). Although the moon and its phases are one, they revealed different forms.

mithaḥ snehãbhyaṅga ramyaḥ sakhyodvartana suprabhãḥ;
tãruṇyãmṛta susnãtã lãvaṇya rasanojjvalãḥ (79)
mithaḥ saubhãgya tilakãḥ saundarya sthãsakãñcitãḥ; aṣṭãbhiś
citritãṅgyaś ca stambhãdyair bhãvavarṇakaiḥ
kila kiñcita vivvokãdyunmãdotsukatãdibhiḥ; nãnã bhãvair
alaṅkãraiḥ suṣṭhvalaṅkṛta mũrtayaḥ (81)
supriyãstãḥ priyã yadyapyantar itthaṁ vibhũṣitãḥ; priyãlibhir
bahir api bhũṣitã bhũṣaṇair vabhũḥ (82)

As an example of their Oneness, it can be said that Rãdhã, Kṛṣṇa and the *gopīs* anointed themselves with the shining oil of affection and the *udvartana*-powder of friendship, bathed

in the nectar of youthfulness and dressed themselves with the garments of elegant beauty. They were adorned with the *tilaka* of good fortune, anointed with the *sthāsaka*-unguent of beauty and with the wonderful minerals of the eight *sāttvika* (existential) ecstasies, such as inertia, tears, shiverings etc. They were also adorned with loving sentiments like *kila kincita, vivvoka, unmāda* and eagerness. Although Rādhā and Kṛṣṇa were thus mentally ornamented, They were also externally adorned by Their maidservants. (79-82)

anaṅga guṭikāṁ sīdhu vilāsaṁ dugdha laḍḍukam;
ānītaṁ rūpa mañjaryā yadyāni vṛndayā vanāt (83)
phalāni rasarūpāṇi madhutulya rasāni ca;
tānyattvācamya tābhiḥ sa viveśa keli mandiram (84)

Śrīmatī Rūpa Mañjarī and Vṛndā brought Anaṅga Guṭikā-, Sīdhu Vilāsa-, and milk-*laḍḍus* from the forest. Everyone enjoyed the fruits that were as sweet and juicy as honey. After washing His mouth, Kṛṣṇa entered a play-temple with His *gopīs*. (83-84)

tasmin mukta catur dvāri yamunānila śītale;
koṭi sūryāṁśu sad ratna cayāṁśu paramojjvale (85)
manoja kelī nilaye'guru dhūpāti saurabhe;
vinyasta ratna paryaṅke haṁsa tūlikayāṇvite (86)
sūkṣmāmbarāvṛta vṛnta sat puṣpāstaraṇopari;
nānopadhāna citrānte kṛṣṇaḥ suṣvāpa kāntayā (87)

The cool Yamuṇā-breeze blew through the four open gates of this temple, whose jewel-rays blazed brighter than ten million sunrays. This abode of erotic play was scented by *aguru*-incense and had a jewelled bed with a swan-white mattress in it. On this bed, strewn over with stemless flowers that were covered by a thin sheet and which had many pillows, Kṛṣṇa nicely slept with His beloved. (85-87)

paryaṅka pārśva sthita khaṭṭikāyuge sukhaṁ niviṣṭe lalitā viśākhike
kṛṣṇāsya tāmbūla sucarvitānane tāmbūlam āsvādayatāṁ nijeśvarau (88)

On each side of this playbed were beds where Lalitā and Viśākhā blissfully sat down, serving betel leaves to Rādhikā and Kṛṣṇa and relished the remnants of those betel leaves also. (88)

śrī rūpa rati mañjaryau pāda samvāhanaṁ tayoḥ;
cakratuścāparā dhanyā vyajanais tāv avījayan (89)

Śrī Rūpa and Rati Mañjarīs massaged Rādhikā and Kṛṣṇa's lotus feet and other fortunate girls fanned Them with whisks. (89)

kṣaṇaṁ tau paricaryetthaṁ nirgatāḥ keli mandirāt; sakhyastāḥ
suṣupuḥ sve sve kalpavṛkṣa latālaye (90)

After thus serving Rādhā and Kṛṣṇa for a while the *sakhīs* left the play-temple and went to sleep in their individual abodes by the vines that entwined the desire trees. (90)

śrī rūpa mañjarī mukhyāḥ sevāparāḥ sakhījanāḥ; tallīlā mandi-
ra bahiḥ kuṭṭime śiśyire sukham (91)

Outside of the play-temple was a platform where Śrī Rūpa Mañjarī and all the other *mañjarīs* that were dedicated to Rādhā and Kṛṣṇa's service blissfully took rest. (91)

yat pālitaṁ tātamukhair vivarddhitaṁ
īlā rasair mitragaṇair niṣevitam
bhaktaiḥ sadāsvāditam etad ālibhiḥ
śrī rādhayā kṛṣṇa rasāmṛtaṁ phalam (92)

The *sakhīs* always relish the fruit of the nectar-*rasa* of Rādhā and Kṛṣṇa's plays, just as Kṛṣṇa's parents relish the nectar

of their parental love for Him, His friends relish the nectar of His friendship and His servants relish the nectar of His humble service. (92)

kṛṣṇasya vṛndāvipine'tra rādhayā
līlā ananta madhurāś cakāsati
kṣaṇe kṣaṇe nūtana nūtanāḥ śubhā
diṅ mātram etan mayakā pradarśitam (93)

There is no end to Kṛṣṇa's sweet pastimes in Vṛndāvana with Śrī Rādhā. They are fresh at every moment and are very auspicious. I could only show a glimpse of them in this book.

śrī rūpa darśita diśā likhitāṣṭakālyā śrī rādhikeśa kṛta kelitatir mayeyam
sevā'sya yogyavapuṣā'niśam atra cāsyā rāgādhva sādhaka
janair manasā vidheyā (94)

Śrīla Rūpa Gosvāmī first gave a summary description of this eternal eight fold play of the beautiful Lord of Rādhikā. Devotees that practise the path of allegiance to sacred passion (*rāgānugā bhaktas*) mentally serve Rādhā and Kṛṣṇa in this way, day and night, in (spiritual) bodies that are suitable for that service. (94)

pādāravinda bhṛṅgeṇa śrī rupa raghunāthayoḥ; kṛṣṇa dāsena
govinda līlāmṛtam idaṁ citam (95)

Thus (the honey of) Govinda Līlāmṛtam was collected by Kṛṣṇa Dāsa, who is a bumblebee at the lotus feet of Śrī Rūpa Gosvāmī and Śrī Raghunātha Dāsa Gosvāmī. (95)

yair etat paripīyate hṛdi lasat tṛṣṇātir ekāṅ muhur
brahmādyair api durgamaṁ vraja vidhor līlāmṛtaṁ rādhayā
vṛndāraṇya vilāsinī kumudinī vṛndasya bandhur vraje
kāruṇyād acireṇa vāñchitatamaṁ teṣāṁ tanotu svayam (96)

Kṛṣṇa, the moon-like friend of the lily-like *gopīs* of Vṛndāvana, swiftly and mercifully gives the devotee his desired service. With great sacred thirst the devotees drink the nectar of these pastimes of Śrī-Śrī Rādhā and Kṛṣṇa, that are hard to perceive even by Lord Brahmā and other gods. (96)

śrī caitanya padāravinda madhupa śrī rūpa sevāphale
diṣṭe śrī raghunātha dāsa kṛtinā śrī jīva saṅgodgate
kāvye śrī raghunātha bhaṭṭa viraje govinda līlāmṛte
sargo'yaṁ rajanī vilāsa valitaḥ pūrṇas trayoviṁśakaḥ

In the great poem Govinda Līlāmṛta, which is the result of service to Śrī Rūpa Gosvāmī, who is a bee at Śrī Caitanya's lotus feet, the encouragement of Śrī Raghunātha Dāsa Gosvāmī, the association of Śrī Jīva Gosvāmī and the blessing of Śrī Raghunātha Bhaṭṭa Gosvāmī, this was the twenty-third chapter, dealing with Kṛṣṇa's nocturnal pastimes.

THUS ENDS ŚRĪ GOVINDA LĪLĀMṚTA

[1] *ṣa* stands for *ṣaḍja*, *ṛ* for *ṛṣabha*, *ga* for *gāndhāra*, *mà* for *madhyama*, *pa* for *pañcama*, *dha* for *dhaivata* and *ni* for *niṣāda*

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